KINEMATOGRAPH WEEKLY

Kine Weekly

MARCH 29, 1962

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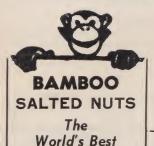
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Kine Weekly

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KINE WEEKLY The IDEAL KINEMA Kine STUDIO REVIEW KINE SALES and CATERING REVIEW KINE & TV YEAR BOOK

NEWS HIGHLIGHTS...

RADIO TALK ON SPRAOS BOOK

JOHN SPRAOS, economist author of the controversial book, "The Decline of the Cinema, will discuss some of his conclusions with J. W. Davies, independent exhibitor, past president of the CEA and member of the Cinematograph Films Council, on the radio on Sunday.

The half-hour programme, "On Films," a monthly magazine, will be introduced on the Home service at 4.15 p.m. by David Robinson.

TV STRIKE TALKS

FORMAL talks were resumed yesterday, Wednesday, between Equity and the ITV programme companies. News that discussions were to be reopened came after the union's Tuesday council meeting.

It was hoped that the resumption of talks might lead to an early settlement of the five months old strike.

DUKE'S AWARD HELPED

ENTIRE profits from the feature film "Some People . . ." which is being made entirely on location, will go to the Duke of Edinburgh's Award Scheme.

Industry co-operation is enabling the film to

be made for £70,000 as against £250,000.

The NFFC has put up 70 per cent. of the budget—but has waived its right to a percentage of the profits. Anglo Amalgamated is distributing the film free of charge, and Kenneth More, who heads the cast, is appearing without a fee.

Producer James Archibald and director Clive Donner are shooting the film in colour at Bristol. They stress that it is an entertainment feature which will introduce the scheme in a dramatised

NEW POST FOR LEWIS

SYDNEY K. LEWIS, immediate past-president of the CEA, who was due to retire from ABPC this month, will continue to be actively associated with the corporation as labour relations consultant.

In taking over this new assignment, Mr. Lewis relinquishes his appointment as public relations officer of ABPC, which he has held since 1943.

ABC BOWLING CHIEF

DAVID GODDARD, who has been associated with tenpin bowling since its introduction to Britain, has been appointed controller of ABC's bowling division.

After being appointed manager of the Stamford Hill bowl in May, 1960, Goddard later opened the company's bowl at Dagenham. He was also largely responsible for launching ten-pin bowling for ABC at Wylde Green, Leyton-stone, Levenshulme and Tuebrook.

No liaison with ECM on film trade policy

THE Government admitted in the House of Commons on Monday that no arrangements have been made for British experts to attend the Common Market working party on film policy.

This information was given in answer to a battery of questions by Stephen Swingler, which revealed a state of stalemate on ECM, in which British film interests were reluctant to commit themselves on their Common Market policy, without more detailed information, and the Common Market countries were equally reluctant to admit British representatives to their discussions until Britain had joined the Community.

When Peter Thomas, Foreign Office Under-Secretary, admitted that nothing had been done so far, Mr. Swingler told him that "for several weeks the BFPA had been trying to obtain from either the Board of Trade or our Brussels delegation, information about what discussions on films are going on inside the Common Market."

He added that there had been a commission on this subject for more than a year. But Mr. Thomas replied that the Six were reluctant to admit UK representatives to discussions while the Brussels negotiations were in progress and before Britain had joined EEC.

Then Mr. Swingler asked how far Common Market policy on films has been stated by the experts negotiating in Brussels and what would the British Government do to safeguard the industry.

When Mr. Thomas refused any positive reply, Mr. Swingler asked whether it was our policy that the whole matter should be decided by the Common Market commission, after which Britain would sign on the dotted line, and the film industry could take the consequences.

Mr. Thomas denied this because, he said, the Common Market film policy had yet to be decided by the Community.

And, in spite of protests by Mr. Swingler that it was now being decided in the Commission, the Minister refused any further answer.

PayVision system is demonstrated

THE LATEST system of pay-tv, PayVision, is designed to provide for a choice of three channels, which can be roughly divided into the categories of screened shows, live shows and educational programme; payment is entirely by credit; it was demonstrated on Tuesday.

The company, PayVision Ltd., so far has only two directors, Jonathan and Hannah Fisher. It has world-wide rights to the PayVision selector unit developed by Marconi's Wireless and Telegraph.

PayVision is solely concerned with providing the selector unit, but there is an associated company, Payvision Programmes, of which Mary

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AMERICAN TRIP FOR BALCON - AND SETTON -

SIR MICHAEL BALCON, chairman of Bryanston, Bryanston Seven Arts and Pax, and the companies' managing director, Maxwell Setton, left London yesterday (Wednesday) for two weeks of top level discussions in New York,

For Bryanston Seven Arts they have a series of conferences with their American associates in Seven Arts Associated Corporation of America-Eliot and Kenneth Hyman, Ray Stark and David Stillman. In particular they are discussing the first of three subjects to be made under the Bryanston Seven Arts banner, Michael Balcon's "Sammy Going South." The other two to be dealt with are the Woodfall production of Henry Fielding's novel "Tom Jones," which is being scripted by John Osborne, directed and produced by Tony Richardson, and will star Albert Finney, and a Ken Hughes subject based on his Oscar winning television play "Sammy."

Bryanston deals

In the interests of Bryanston they are meeting Budd Rogers and other executives of Pathe-America Distributing, who are associated with Bryanston for the Anthony Havelock-Allan production of Brendan Behan's "The Quare Fellow," which stars Patrick McGoohan and Sylvia Syms. They are also discussing the possibility of a further Bryanston/Pathe deal in connection with a Basil Dearden/Michael Relph project, "The Mind Benders."

Also acting for Bryanston they will be discussing the launching of "A Taste of Honey" America with Walter Reade Jnr., and Irving Wormser of Continental Distributing, as well as the possibility of further new projects.

As representative of Pax, and following earlier discussions which Steven Pallos-Setton's joint managing director in the company-recently had in New York, they will attend conferences with executives of Universal International to work out further plans for "The Day the Earth Caught Fire." Following its recent opening at Caught Fire." Following its recent opening at the Victoria and Trans-Lux theatres, the film is now threatening both house records.

With Walter Reade, Jnr., and Irving Wormser of Continental Distributing, Sir Michael and Maxwell Setton will be discussing the next picture from Pax, a macabre comedy adapted by Robert Hamer from C. E. Vulliamy's novel, "Down Among the Dead Men,"

Viewpoint

SMOKING?

SHOULD smoking be banned in cinemas? This question is being considered by two influential local authorities, the London County Council, and the Manchester Corporation, following the wide publicity given to the recent report and proposed action by the Government to discourage the habit.

In a democratic society it is for the individual to decide whether or not to smoke. In centres where the public gathers for recreation it is really a matter for a decision of the majority.

The zealous prohibitionists point to other countries which apply the no-smoking rule in cinemas. The rule, it must be stated, was applied not for reasons of health, but as a safeguard against the risk of fire caused by burning cigarettes.

In this country the stringent regulations covering cinemas have virtually eliminated the fire hazard from this cause and, furthermore, the standards of ventilation insisted upon by local authorities has reduced the nuisance value of smoking in cinemas and the effects upon health, probably to insignificant proportions.

The possibility of the danger to health of smoking in cinemas must be properly related to the public attitude, which may have changed in recent years, and to the effect a ban would have upon the economy of the industry.

In the many non-smoking experiments that have been tried by the industry in recent years, the public has expressed its disapproval simply, but emphatically, by withdrawing its patronage.

The industry can ill afford self-imposed restrictions that seriously affect its trade.

The danger of independent action by local authorities is that it could lead to the anomaly of different rules applying in adjacent areas. If smoking in cinemas is a danger to public health then the ban should be applied nationally.

However, the whole question must be considered in its true perspective. It must be proved that the danger, if it exists, outweighs the economic considerations, a serious matter for the industry.

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Long Shots

THE CEA and the producer associations formally get together on April 6 to discuss British production prospects before going to the Board of Trade with recommendations for the quota for British films next year.

The situation was discussed at the informal dinner sponsored by the CEA on Monday last week.

The meeting, attended by trade members of the Cinematograph Films Council, and other representatives of the CEA, the BFPA and FBFM, was useful in that it provided an opportunity for a free-ranging discussion on the method determining the quota level and the system of granting reliefs. The meeting also allowed the airing of views on the production levy, which is a particular concern of independent exhibitors.

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AS THE meeting was private and of an exploratory nature, an official statement is not being issued.

However, the problem of the quota is to fix a level that is commensurate with the output and within the possibility of fulfilment by the major release outlets which, for practical purposes now number only two.

Since the two major releases absorb the majority of British films between them, the formula for relief must adequately allow for the rest, and this includes first-run cinemas dependent upon the third release, but which cannot get British pictures except on a second-run basis, subsequent to the Rank and ABC releases.

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SO FAR as the production levy is concerned there must be sympathy for the independent exhibitor who is not exempt, but now has even less opportunity to reap any benefit from the success of British films which he is helping to subsidise.

There is ample justification for the plea to raise the exemption limit in the circumstances.

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A VISITOR to London this week was Emanuel Silverstone, vice-president and general sales manager of 20th-Fox International, on what he described as a courtesy call on Percy Livingstone and the executive in London.

Manny is not a regular commuter between New York and London. He was introduced by Percy Livingstone as an "illustrious member of an illustrious film family"—the brother of Murray and the late Arthur.

He returns to New York after a world tour, immensely gratified at the success of the worldwide sales drive in tribute to Spyros Skouras. "In my opinion there has been a substantial increase in our films over what there would have been if we had not had this sales drive—that's true all over the world," he said. And Percy Livingstone agreed: "There is no doubt that exhibitors did co-operate with us in giving us playing time, and extra time, which they would not have given us if they had not had good will towards Mr. Skouras."

Manny was naturally particularly interested in the growth of Todd-AO throughout the world

In Japan great strides had been made with installing the system and he found exhibitors crying out for prints of "South Pacific." In France, too, many exhibitors were installing Todd-AO. One result of this was that their cinemas became classed as first-run houses and avoided the government control on admission prices.

Commenting on the fact that all these installations opened up great new markets for Todd-AO, Manny said he had concluded that what the whole world wanted was pictures with plenty of action.

And he should know! In his tour he visited the Philippines, Japan, Burma, Hong Kong. India, Pakistan, Persia and Israel, as well as European capitals as far apart as Rome (where he saw Elizabeth Taylor making scenes in "Cleopatra") and Helsinki.

"All the various markets want action pictures—but they have to show action on the screen, not just talk about it," he said.

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INCIDENTALLY, Spyros Skouras was in London for a brief visit last week after viewing in Rome the material shot to date on the fabulous "Cleopatra."

Here he saw a rough cut of Sam Engel's production of "The Lion" which Jack Cardiff has finished directing in Kenya.

Spyros and the Fox executives were enthralled with what they saw, I am told.

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PHIL KUTNER told me on Monday that it had been decided to appoint Michael Myers to the board of Miracle Films.

Sales manager of the company, Michael has been with Miracle since its inception eight years ago.

Since that time, Phil and his colleagues have seen a considerable expansion in the turnover of the company with the growth of the popularity of Continental pictures, and the demand for boxoffice pictures irrespective of the country of their origin.

There is a good deal of sense in Phil's contention that some exhibitors would not complain of a shortage of product, if they were to give a chance to Continental films.

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THE NEWS from Frank Launder in New York is that "Only Two Can Play," on the opening day at the Fine Arts Theatre beat the figures for "I'm All Right, Jack," a great success in America.

The film has tickled the senses of the critics. New York's most influential reviewer, Boslay Crowther, described the film as a "side-splitter," adding, "Peter Sellers' performance puts all recent seventh-year scratchers in the shade . . . really priceless joking."

"A British comedy with a delicious flair for impudence," stated the New York Herald

Tribune.
"Peter Sallers' playing is so beautiful that

it could be considered a classic." reported the New York Post.

Cue Magazine described it as "one of the funniest of the year."

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ED SMITH, genial managing director of National Screen Service, flew to New York last week for business discussions with the parent organisation.

He expected to be away from his London office for two weeks.

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THE Birmingham branch of the CEA is faced with the task of finding a new secretary, following the resignation of Reg Watchorn, who has been compelled to relinquish office for personal reasons.

His decision was received with regret by members of the branch at last week's meeting.

However, he was able to reassure the branch that he could carry on until after the CEA conference at Bournemouth, which the branch is organising.

A progress report on bookings of accommodation for the conference indicated that rooms reserved at the headquarter hotel. The Royal Bath, and the Palace Court Hotel were all taken, with the exception of a few single rooms.

But reservations are being obtained at other hotels.

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"IT'S A lot of bosh," said Sir Philip Warter with considerable emphasis at the awards dinner for ABC's Champion Managers, last week.

He was referring to the conclusions drawn by John Spraos in his book, "The Decline of the Cinema," which has attracted a great deal of interest in the trade.

Sir Philip told the managers, "I am confident there is a great future for the industry."

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ABPC's chairman joined his colleagues on the board of ABC in congratulating the award winners.

"I am sure," he said, "that everyone does it for the benefit of the company and not merely for individual gain."

Sir Philip spoke of the great achievements of the managers, and said, "I am sure they could not have done it without the help of our friends here and the people they represent."

He welcomed Alex Howie of Rex Publicity, who has been associated with ABC since the inception of the company; Jimmy Carreras of Hammer; Nat Cohen and Stuart Levy of Anglo Amalgamated and the representatives of trade

Thanking the trade press for the encouragement it gave to the managers, Sir Philip said, "The industry is fortunate in having such lively and virile papers."

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BEFORE presenting the awards, ABC's managing director, Jack Goodlatte, gave out two tit-bits of news.

Said Jack, "The fortunes of ABC this year will be the same as in the previous year in its contribution to the earnings of the parent corporation." So there is no decline in business for ABC.

He also revealed the welcome news that Sydney Lewis is not retiring altogether from ABPC.

Sydney and I were at the same table, and he was pleasantly surprised when his new appointment, which he knew about, of course, was

announced at the dinner. He is delighted, though he really intended to retire entirely from the corporation.

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THE AWARDS dinner gives as much pleasure to Jack Goodlatte, as it does to the prize-winners.

He has a great affection for the men in the field and takes a personal interest in them.

So, too, does his deputy, Bill Cartlidge, who is now largely responsible for the day-to-day administration of the circuit and takes the chair at the function.

His speech is reported on another page. Bill's power of address and good sense inspires the confidence of the managers.

Bill was heartily congratulated by Sir Philip.

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AMONG the directors at the top table were Robert Clark and Jim McDonald. Eric Fletcher and C. J. Latta were unable to be present, but sent congratulatory messages.

In the place of honour, of course, was Bob Parsons, the champion manager. He deservedly won a round of applause for a very witty and apposite speech of thanks.

He told me that the first encouragement he received in the field of showmanship was an award from the Kine. Company of Showmen.

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CONGRATULATIONS from the directors went to David Jones and his publicity team, headed by Douglas Ewin, for the motif selected for the dinner—" ABC's Constellation of Stars."

It was incorporated in a pictorial display depicting the current and past champions.

The signs of the Zodiac adorned the souvenir menu and each guest found on the cover his own name and horoscope.

About the room were displays of photographs of the winners' theatres—supporting evidence of how they keep their cinemas in tip-top condition.

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THE HIGH percentage of cinema closures in the North-East of England was reflected in the smaller than usual attendance at the Northern trade's annual dinner and dance, held last week under the auspices of the Newcastle branch of the Society of Cinematurians,

However, there was quite a good turn-out of local exhibitors among the 130 or so guests, representative of all sections of the trade.

They were cordially welcomed by branch president Cecil Sydney-Wilmot, that seasoned stalwart, representing Rank's Theatre Division in Newcastle.

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THE EXPERIENCE of business in the area is pretty much the same as in other provincial districts. The city and town centre cinemas are doing exceptionally well, but the suburban and outlying, subsequent run situations are finding the going tough.

Nevertheless, there is more optimism apparent now than there was a year or so ago.

Certainly, my table host for the evening, Douglas Westwood, who presides over the Warner-Pathe Newcastle branch, was in grand form. His particular delight at the moment is "The Young Ones," which, of course, he is handling in the territory. Never before in his experience has he had so many requests for dates.

Equally buoyant was Walter Wilson of the Hinge Circuit, who recounts that Bingo is something more than a passing phase in profitable



Manny Silverstone, vice-president and general sales manager of 20th Century-Fox International and Inter-American Corporations

sidelines. The craze was cradled in the colliery communities and its hold upon the public is stronger than ever.

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THE Cinematurians do a sterling job in fostering social contact in the trade, and the Newcastle branch was well served by its dance committee—Ronnie Bagnall, Maurice Dawe, Monty Mendelson and Arthur Woolf.

It was an enjoyable evening in jolly, friendly company.

The officers had hoped to welcome a big contingent from the London trade, but in this respect they were disappointed. Warner-Pathe's Laurie Marshall and Anglo's Sid Caverson did make the journey and were warmly received.

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PHOTOGRAPHS of early cinemas, old film posters and, in fact, any relics of the industry, dating back to the pre-talkie days, are sought by John Behr of The Rank Oragnisation's Theatre Division.

He would like to borrow any treasures of this kind for an exhibition which the organisation plans to send round the country in connection with "The Cinema Steps Out" edition of "Look at Life."

This particular edition does a good job of promotion for the industry, and the exhibition appears to be a splendid idea to illustrate how the industry has progressed since the early days.

There must be a considerable amount of suitable material for such an exhibition stored away by the worthy veterans in the business.

Those who are willing to loan items for the exhibition should contact John Behr at 11, Belgrave, Road. London, SW1. Tel.: Victoria 6633.

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ONE OF the best-known characters in the Scottish trade, George Urie Scott, died on Friday at his home in Glasgow. He was 80.

Starting in show business in Glasgow as a fancy club swinger, he later built up a circuit of cinemas in Scotland and found time to run dance halls and variety theatres, too.

The industry knew him as a wealthy man who combined enviable shrewdness in business with great personal generosity.

The good-natured banter in which he joined with such wits as Sir Alex King, George Singleton and host Bert Green at the famous Green family parties before the Scottish AGM, testified to an almost professional sense of humour.

Our sympathy goes to his widow and daughter.

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News of the Week

Boultings lose-but win judge's sympathy

IT WAS ruled in the High Court last week by Mr. Justice Salmon that film-makers John and Roy Boulting were eligible for membership of ACTT in their capacity as technicians.

"I quite understand and fully sympathise with the difficulties which the Boultings have experienced in separating their obligations as union members and those as managing directors of Charter Film Productions," he said. "It is regrettable that the union should seek to force them into a position which they find so invidious and embarrassing."

His lordship was giving a reserved judgment in the action by the Boultings against ACTT claiming a declaration that they were not eligible

for membership of the Union.

The judge said the Boultings had been managing directors of Charter Film Productions since 1937 and joined the union in 1941. Since 1947, there had been a number of disputes between the Boultings and the union.

For the film "Seven Days to Noon," Roy Boulting acted as editor as well as director. The union took the view that he was depriving one of their members of work. Mr. Boulting had to give way and employ at union rates an editor who did nothing at all.

The Boultings had taken the view that the traditional trade union restrictive practices of insisting on one man for one job was wholly unreasonable in modern conditions.

"There was possibly some excuse for these restrictive practices when the spectre of unemployment stalked the land," said his lordship, but this ghost has long since been laid. The union is still haunted by the memory of the bad old days. The tragedy is that nothing is more likely to lead to their return than these practices which seriously undermine the efficiency of the industry upon which full employment undoubtedly depends."

In 1953, the Boultings were allowed to suspend their union membership because it was impossible to reconcile their duties as employers with active union membership. In January, 1959, the union sought to compel them to resume active membership but, said the judge, it was wrong for the union to threaten them with strike action.

His lordship agreed with the Boultings in their view that it was unreasonable and unjust to be forced into an embarrassing and invidious position.

Union rules clearly contemplated that employee directors and producers were eligible for

membership and from the Boultings' contracts it was impossible to say that they were not employed by Charter Films on the production and direction of films,

The union view that the Boultings were eligible for membership in their role of technicians, and only in that role, was a sound argument in his lordship's opinion. The rule might lead to serious difficulties in some circumstances but it was not necessarily unworkable. No fewer than 60 or 70 directors and producers who were members of the union were also executive producers and directors or managing directors of film companies.

There was no evidence that the union had ever claimed the right to dictate the policy these members should adopt in their role as managing directors although on one occasion they came very close to it.

His lordship was driven to the conclusion that since the Boultings were employed by Charter, they were eligible for union membership.

The rule did not oblige the Boultings to become members of the union and if they did it did not impose upon them any obligation to promote the interests of the union in their capacity as nanaging directors. It was only as technicians that they were eligible for membership.

Accordingly, his lordship gave judgment for the union with costs, except as to one-tenth incurred up to A₁ il 13, 1961, when the union abandoned its claim for arrears of subscriptions.

Petition to wind up Unifilms (London)

A PETITION for the compulsory windingup of Unifilms (London), film distributors, of Dean Street, London, W., presented by Kay Laboratories, film processors, of Oxford Road, London, N., was adjourned for a fortnight by Mr. Justice Pennycuick in the High Court on Monday.

G. B. Parker, for the petitioners, said they were judgment creditors for £1,326. He also appeared for another judgment creditor for £426.

D. A. Thomas, for two opposing creditors, said accountants were preparing accounts and his clients wanted to see what the company's financial position was before deciding whether ultimately to oppose or support the petition.

Sapphire adjournment

IN THE High Court on Monday. Mr. Justice Pennycuick adjourned for a fortnight a petition for the compulsory winding-up of Sapphire Films, film producers, presented by the National Provincial Bank, creditors for £16,000.

MANCHESTER TO CONSIDER —SMOKING BAN—

THE possibility of smoking being banned in cinemas, following the report of the committee of the Royal College of Physicians, is now being considered by the authorities in Manchester as well as London. Manchester health committee has recommended the watch committee to examine the possibility of prohibiting smoking in local halls,

In the south, the physicians' report is already being considered by the LCC's health committee, and the public control committee has asked for a report on the council's powers to include a condition forbidding smoking in licences for places of public entertainment.

On Friday, the L & HC branch of the CEA will discuss the situation at its meeting.

Arthur Taylor, the branch's secretary, said he thought if a smoking ban could be justified it would have to be applied generally, wherever members of the public assembled.

Chairman of the Manchester and district

Chairman of the Manchester and district branch, H. Woolf, said he did not think a ban on smoking in cinemas was necessary or work-

able.

Declaring that exhibitors could be expected to object to a ban on smoking, Woolf pointed out that most cinemas are well ventilated and smokers cause no trouble; several proprietors in different parts of the country had tried "no smoking" nights but had been forced to discontinue them because of lack of support from the public.

As well as the recommendation on cinemas, the Manchester health committee has asked the transport committee to look into the possibility

of banning smoking on buses.

It is understood there is not likely to be any change in Manchester cinema licensing conditions agreed for the municipal year which commences on April 1.

More talks on bowling work and pay soon

DISCUSSIONS between the Tenpin Bowling Proprietors' Association and NATKE to establish conditions of employment and wages in bowling centres will be resumed shortly.

General secretary of the association, Ellis Pinkney, said: "The discussions, which started some time ago, never actually stopped, but they did slow down because we had a lot of new members joining. Obviously, it would not have been correct to draft an agreement with NATKE before all the interested parties were in on the discussions."

Membership of the association is now almost completely representative of tenpin bowling proprietor interests in Great Britain. The original association members, Top Rank Bowling and Associated British Cinemas, who, with the equipment manufacturers, pioneered tenpin bowling, have been joined by: Ambassador, AMF, Bowladromes, Excel, Fairlanes, Trans-World, and N.E. McClain—Saltcoats and Troon.



TWICKENHAM FILM STUDIOS

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Cartlidge pays tribute to the zest and enthusiasm of ABC managers

managers of Associated British Cinemas was paid by W. Cartlidge, assistant managing director, at the circuit's Champion Manager's Awards dinner in London last week.

"The finest box-office winner needs a management capable of handling the business," said

Mr. Cartlidge.
"We have had ample opportunity of testing this fact over the last month or so during which our circuit has chalked up some pretty good figures.'

'An indolent management," he continued, "disheartened, perhaps, by a run of poor product, could easily find themselves unable to

cope with record business."

Mr. Cartlidge said that ABC's meetings of managers and the personal letters sent by D. J. Goodlatte, managing director, to all the men in the field, when he realised that business was at

its lowest ebb, had proved of great value.
"Thank goodness," he added, "that Mr.
Goodlatte's prophecy about new product has been justified and given you renewed faith in

our business.

We have a group of men whom we can trust. They have been ready to accept our views, and have kept themselves and their staffs in a state of enthusiasm and readiness, doing the best they could during the lean periods." And they seized the opportunity when it came, he declared.

Mr. Cartlidge asked the award winners to express the directors' "warm thanks to the members of your staff for helping you to achieve this distinction.

He also urged the winners to tell their brother-

managers " of the spirit of optimism and enterprise which pervades the atmosphere at Golden

ABC, he said, is continuing with its plans to modernise worthwhile cinemas and establish them in key spots throughout the country.

He referred to the new ABC at Southend to take the place of the Rivoli; the Cine-Bowl at Hanley, to be opened early next year at a cost of £420,000, and the new ABC, Blackpool, costing £300,000, to be opened in the spring of 1963. It will be capable of presenting the biggest live shows as well as films.

He also mentioned that plans were on the drawing board for a Cine-Bowl to replace the Kings Cinema, Old Market, Bristol.

ABC's many activities, including ten-pin bowling, make for a lively and exciting future with the company, said Mr. Cartilidge. "A bright future opens up for all those who give of their best to the organisation," he declared.

D. J. Goodlatte presented an illuminated address to ABC's Champion Manager—Robert Parsons. He also wins a visit to America for himself and his wife. A. S. Dale, the runner-up, received a cheque for £100.

Awards were also presented to the district champions: L. G. Lamm, N. Grossman, P. Levine, J. G. Roe, A. P. Bridger, H. M. Burge, A. G. Cattell, D. Cave, J. W. Hare, J. A. Dixon, L. F. Bailey, E. C. Bigney, D. McKay, J. E. Verity, J. L. Laing, and J. Carson.

The award winners' staffs also receive an extra

week's holiday and a week's pay.

Pictures on page 19

Bournemouth tops ABC publicity poll

ABC's 1961 national publicity contest has been won by Bournemouth, and F. R. Vere, manager of the Carlton, Boscombe, has won the first prize of £75 as the best individual ABC publicist. A celebration luncheon, at which Bill Cartlidge, assistant managing director of the company, will be host, is to be held at the Cafe Royal on Thursday, April 12.

The ABC national publicity contest challenge trophy is competed for annually by 18 districts separated into four leagues. Bournemouth are the winners of League "B." Runners-up to Bournemouth are Leeds and district, winners

of League "A."

Kent and Sussex were the successful district in League "C," and Scotland East for League "D." Each manager of the winning district, Bournemouth, will receive a replica of the challenge trophy.

Runner-up to F. R. Vere is R. D. Bowden of the ABC, Westover, Bournemouth.

K. Pickering, manager of the Playhouse, Dewsbury, has won the minors matinee section of the contest, with a first prize of £50.

A. L. Ellison, of the Broadway, Eccles, and R. J. Parsons, of the ABC, Bristol Road, Birmingham, jointly occupy second place.

Technicolor price cut

THE PRICE of Technicolor answer prints has been reduced from 2s. to 1s. per foot, with effect from March 1.

The decision is in line with the company's declared policy of reducing prices whenever possible and follows closely upon the announcement of the reduction of the basic price for release prints from 4.625d. per foot to 4.5d.

LETTER TO THE EDITOR

Bingo appeal machinery

MY ATTENTION has been drawn to the report on page 22 of your issue of March 22, from which it appears that the South Wales and Monmouthshire Branch of the CEA are calling for a joint committee to which exhibitors wishing to play bingo may appeal against decisions of the KRS on cases of hardship.

I thought I ought to let you know that such appeal machinery already exists, and has done since the inception of the scheme. The following is a quotation from your report of the KRS statement, published on page four of your issue of June 1, 1961: "(The) secretary of the KRS emphasised . . . that the exhibitor will be able to appeal to the CEA-KRS joint committee if his application is turned down by the society.'

R. S. CAMPLIN, FCA, Secretary,
Kinematograph Renters' Society.

Grand National to be filmed in colour

PLANS announced by British Movietone News indicate that the company's coverage of this year's Grand National on Saturday (March 31) will be among the most spectacular items released this year.

Cameramen will be placed at all strategic positions round the course and will capture all the highlights from start to finish,

This year the whole race will be seen in Technicolor.



World markets

Campaign to ban U.S pay-tv is mounted in New York

NEW YORK.—The Joint Committee Against Pay-tv, through its chairman, Philip F. Harling, reported that a campaign to be waged against pay-tv will include petitioning key Federal law-makers to approve bills limiting the medium.

It will also include instigating pleas from key people and the public in the field requesting action from area representatives; securing better information regarding localised attempts to start pay-ty, to facilitate quick counter-action; and the continuance of major litigation opposing scheduled and announced tests.

Public support was important in the influenc-

ing of lawmakers, said Harling.

Said he: "We must do what we can to continue to keep this medium of exhibition from the 50 million individual tv screens in the homes. Our only long-range answer is that we must obtain legislation to ban all forms of pay-tv just as there was doubtful legislation passed which permits these pay-tv experiments to be conducted.

"While we cannot read the minds of the distributors and while they are continuing to profit from the box-office receipts of the theatres, paytv is doomed to failure if it cannot get first-run

movies.

UNIVERSAL Pictures reports for the 13 weeks ended January 27, 1962, consolidated net earnings from operations of 1,259,880 dollars after a provision of 1,040,000 dollars for Federal taxes on income.

After dividends on preferred stock such consolidated net earnings amount to 1.38 dollars per share on 887,790 shares of common stock outstanding, excluding shares in the company treasury.

EDWARD L. HYMAN, American Broadcasting-Paramount Theatres vice-president and advocate of the orderly release of pictures on a year-round basis reported after a trip to the Hollywood studios that 138 pictures will be released in theatres in the period March to September.

The distributors and the number each will



issue are: Warners, 15; 20th Century-Fox, 16; Paramount, 10; Columbia, 15; MGM, 13; United Artists, 16; Buena Vista, 4; Universal, 13; Allied Artists, 8; American International, 6; Continental Distributing, 10; Embassy, 7; Astor, 3; and Showcorporation, 2.

+ + +

COLUMBIA Pictures earned 1.30 dollars per share for the six-month period ending December 30, 1961, compared to 66 cents per share for the same period in 1960 according to president A. Schneider.

He reported earnings for the year of 2,050,000 dollars compared with 1,095,000 dollars in 1960. The figures were based on 1,497,650 shares of stock outstanding.

+ +

S. BROIDY, president of Allied Artists, has announced that the operations of the corporation and its wholly owned subsidiaries for the 26 weeks ended December 30, 1961, as shown by the books without audit, resulted in a net loss before Federal income taxes of 1,041,000 dollars. This compared with a profit of 363,000 dollars for the corresponding period in the previous year.

The gross income for the 26-week period in 1961 amounted to 5,412,000 dollars as compared with 7,560,000 for the same period in the previous year. The operations for the 26-week period in 1961 do not reflect any income from the picture "El Cid" which went into release only in the latter part of December. — Mel Konecoff

Universal does not embrace Sweden

STOCKHOLM.—The news regarding Universal's decision to stop shipments to Sweden, as was anticipated in this column, is now official. As an industry policy is at stake, it is interesting to examine the facts, as far as they are available.

An agreement exists in Sweden whereby exhibitors will not pay more than 50 per cent.

film rental.

It is possible the exhibitors envisaged the production of high-costing spectaculars and wanted to protect themselves against having to pay excessive, in their opinion, film rentals; or they may have been thinking of possible lean times ahead as a reason for limiting film hire.

No doubt there were, and still are, other considerations—such as their fight against entertainment tax, tied up with the government's attitude in respect to any tax benefits being granted remaining with the exhibitors inside the country.

Universal says that when a film of extraordinary calibre, such as "Spartacus," comes along, and such films are rare, the terms should not be limited to agreements reached between a group of exhibitors. Exhibitors should be prepared to consider the cost, prestige and box-office potential of these "block-busters."

Universal could argue that it has been doing its utmost to deliver good product and, certainly in Sweden, such films as "Come September" and "Lover Come Back" have been successful. Its future line-up looks very healthy and according to a recent American survey Universal had five out of the ten top money-making stars.

It would be foolish to deny that the spectaculars have earned a great deal of money for exhibitors in other territories even though they have paid increased film rentals. A fair example of this is Copenhagen, where "Spartacus" is currently playing to capacity business and to everybody's satisfaction. "Guns of Navarone" is also in its ninth week and again, nobody is complaining.

It is unfortunate that, at this point in film history, when exhibitors and distributors should be working together, it became necessary for a company such as Universal to take this action.

It must surely be possible to reach a compromise without either side having to lose face. It is to be hoped that a solution to this problem, which could have far-reaching effects, will soon be found.

In the meantime, Universal will of course, continue to distribute the films already in release.—Skandia.

New French film city ready in December

PARIS.—It is expected that the building of the new film city at La Colle-sur-Loup in the south of France will start in June and will be ready for film production in December.

But it is also reported that the French television authority will be allowed to use four of the stages.

The question now being asked is whether this means a step towards closer collaboration between the French cinema and French television.

An answer to the question is expected shortly.

Meanwhile it is pointed out that whereas this time last year 16 French films were in production only 10 are being produced today.

Nevertheless it was decided that even if the Paris stages are not in production it is important that properly equipped stages should be built in the south. This has been made necessary, of course, through the closing down of the Victorine studios in Nice.—Henry Kahn.

Government help for Israeli production

TEL-AVIV.—Opening the sixth annual convention here of the Israel Cinematograph Exhibitors' Association, Pinhas Sapir, minister of commerce and industry, urged members to assist in Israeli film production.

The local film industry could no longer be content to turn out only newsreels, he said. Efforts should be made to enlist local talent to produce full-length films.

The government, he added, would provide the utmost encouragement and financial support.

The colour puppet film, "Joseph the Dreamer," has been chosen to represent Israel at this year's Cannes film festival.

The film was made on a shoestring by Yoram and Alina Gross, a young Israeli couple well known for their artistic shorts and original advertising films.

"Joseph the Dreamer" is based on the Biblical story of Joseph, and the commentary is taken from the Bible text.—J. Raphael.

Reviews for Showmen

Edited by JOSH BILLINGS

KINE. Booking Guide

Title and Renter	R.T. and Certificate	Stars		Remarks	Box-Office Angle
†Battle In Outer Space (BLC)—U.S-Japanese	90 min. (U)	Ryo Ikebe Kyoko Anzai Leonard Stanford		Science-fiction melodrama telling how the nations of this world repel an invasion by outer space forces. Story routine and star values negligible, but highlights spectacular, Tohoscope and Technicolor photography first-class and English dialogue expertly dubbed	Acceptable "double bill" (C)
*Design For Loving (BLC)—British	68 min. (U)	June Thorburn Pete Murray Soraya Rafat	•••	Utility comedy about handsome, though scruffy, dauber who wins fame as West End dress designer. Cast willing, but direction uneven, script transparent and staging tatty	Very, very moderate quota "second" (C)
†Majority Of One, A (Warner-Pathe)—U.S	121 min. (U)	Rosalind Russell Alec Guinness Ray Danton		Technicolor romantic comedy with an exotic flavour, hingeing on deep affinity between a rich Japanese widower and an American Jewish widow. Co-stars resourceful, treatment sympathetic, humour gentle, feminine appeal obvious, dialogue smooth and staging realistic	Very good title and star booking, particularly for seasoned audiences (C)
*Road To Hong Kong, The (United Artists)— British	91 min. (U)	Bing Crosby Bob Hope Joan Collins		Whacky comedy, the "latest" of the "Road" series, about two fly former vaudevillians who get caught up in a world take-over bid by a paranoiac. Trimmings topical and settings colourful, but co-stars' fooling dated, pace erratic and climax confected	"Ticklish" British star and title light booking (C)
I3 West Street (BLC)—U.S	78 min. (A)	Alan Ladd Dolores Dorn Rod Steiger	•••	Pathological melodrama concerning brilliant engin- eer's grudge fight against young hoodlums. Plot meaty, characterisation sharp, direction forth- right, denouement thrilling and atmosphere realistic	Reliable "double bill" (C)

N (CC) EXCELLENT FOR CHILDREN BRITISH QUOTA PICTURE (NC) NOT FOR CHILDREN (C) SUITABLE FOR CHILDREN + IN COLOUR

A Majority of One

Warner-Pathe. American. (U). Photographed in Technicolor. Featuring Rosalind Russell. Alec Guinness and Ray Danton. Produced and Directed by Mervyn LeRoy. Screenplay by Leonard Spigelgass. Director of Photography, Harry Stradling, Snr. Music by Max Steiner. 121 minutes. Release May 7, 1962.

COSY Technicolor romantic comedy with an COSY Technicolor romantic comedy with an exotic flavour. Adapted from Leonard Spigelgass's highly successful Broadway and West End stage play, it hinges on a deep affinity between a Japanese tycoon widower and a Brooklyn Jewish widow, fostered by their recognition of each other's integrity and business acumen. Alec Guinness and Rosalind Russell do not masquerade too convincingly as the Jap and the Jewess and neither has a true accent, but their keen histrionic sense enables them to circumvent physical, facial and yocal insufficiencies. Thanks physical, facial and vocal insufficiencies. Thanks physical, lactal and vocal insufficiencies. Thanks to their earnest portrayals, ably supported, sympathetic direction and realistic staging, the film gently tickles the ribs while lightly touching the heart. Very good title and star booking, particularly for seasoned audiences.

Story.—Mrs. Jacoby, a shrewd, likeable middle-good levels bridge.

Story.—Mrs. Jacoby, a shrewd, likeable middle-aged Jewish widow, living in Brooklyn, accom-panies her daughter, Alice, and her ambitious diplomat son-in-law, Jerry Black, to Tokyo. Jerry diplomat son-in-law, Jerry Black, to Tokyo. Jerry represents his country at an important trade conference, but Mrs. Jacoby cannot forget that her only son was killed by the Japs in World War II. Aboard ship, Mrs. Jacoby cold-shoulders Mr. Asano, a tremendously wealthy Japanese widower, but when he later explains that the holocaust also brought tragedy to him Mrs. Jacoby thaws. Jerry discovers that Jr. Asano is the most influential member of the conference and, fearing that Mr. Asano will cash in on his friendship with Mrs. Jacoby persuades Mrs. Jacoby to drop him. Mr. Asano becomes equally aloof, rebuffs Jerry at the conference and it is abandoned. Jerry's superiors blame him, he in turn censures Mrs. Jacoby, and she secretly calls at Mr. Asano's home. He is impressed by Mrs. Jacoby's honesty and commercial know-how, and re-opens the trade conference. He invites Mrs. Jacoby to concerts and theatres, but since her acceptance would indicate that she and Mr. Asano contemplate marriage, she, prompted by the bigoted Jerry and Alice, refuses. In due course, Mrs. Jacoby returns home, and some time later Mr. Asano visits New York for a UN gathering and looks her up. He and Mrs. Jacoby soon forget unfortunate incidents in the past and at the fade-out Mrs. Jacoby tells Mr. Asano he may escort her to social events.

Asano he may escort her to social events.

Production.—The picture breaks new and fruitful ground by exploiting a romantic attachment ful ground by exploiting a romantic attachment between a Jap and a Jewess. Its sentiments are in full accord with the Americans' determination not to be beastly to the Japs, but wry and sly fun prevents them from cloying. Rosalind Russell doesn't look very Jewish, but steadily adopts an acquisitive sense, mollified by a tender heart, as Mrs. Jacoby, and Alec Guinness, although an ersatz Oriental, subtly stresses estimable national characteristics as Mr. Asano. The two are amusing and engaging, as well as unconventional, lovers. Madlyn Rhue and Ray Danton also register as Alice and Jerry, and Marc Marno clearly reveals the other side of the Japanese coin as a wily and arrogant manservant. Japanese as a wily and arrogant manservant. Japanese and Jewish philosophies are cunningly approached from a humerous slant and its sectings have variety. In short, miscegenation finds through comedy an easy, yet compelling, answer to those who doubt that all men are brothers and, presumably, all women sisters under the skin.

Points of Appeal.—Wise and witty tale, stars,

smooth acting, graceful direction, strong feminine and family angles, Technicolor and U certificate.

Road to Hong Kong

United Artists. British (U). Featuring Bing Crosby, Bob Hope and Joan Collins. Produced by Melvin Frank. Directed by Norman Panama. Screenplay by Norman Panama and Melvin Frank. Director of Photography, Jack Hild-yard. Musical Director, Robert Farnon. 91 minutes. Release April 2, 1962

minutes. Release April 2, 1962

WHACKY comedy, the "latest" of the onetime tremendously popular "Road" series.
It's about two fly former vaudevillians who are
caught up in a world take-over bid by a
paranoiac, survive a moon rocket flight and
end on a small planet, sharing a comely wench.
The tale has topical trimmings, but basically
it contains less invention than the previous
"Road" romps. Bing Crosby and Bob Hope
bask embarrassingly in reflected glory as the
principal characters, and the supporting players
get few chances to shine. Kids' stuff, pure and
incredibly simple, the show, although adequately
staged, may well sadden those who have happy
memories of the earlier films and disappoint
the younger generation. "Ticklish" British
star and title light booking.

memories of the earlier films and disappoint the younger generation. "Ticklish" British star and title light booking.

Story.—While Harry and Chester, ex-vaudeville actors, are trying to sell Do-It-Yourself Space Kits in Ceylon. Chester crash lands and loses his memory. Harry, the wily one, is frantic because only Chester knows where their money is hidden. They fly to Tibet to see a Grand Lama who has a herb that cures amnesia, but before they take off Diane, a beautiful young woman, erroneously slips a secret formula, stolen from the Russians, into

continued on page 18

Your Films

by JOSH BILLINGS

West End

I'M PREFACING this week's box-office survey with a question. Is the plugging of Peter Sellers being overdone? Take a look! The incredibly versatile British star made and is still making film history in "Only Two Can Play" (BLC—British) on release. Last Monday, "The Millionairess" (Twentieth Century-Fox — CinemaScope—British), co-starring Peter Sellers and Sophia Loren, returned to the Carlton, Haymarket, where it originally broke records. "Never Let Go" (Rank—British), also co-starring Peter Sellers, is playing "second" to "The Last Of The Vikings" (Mondial—Totalscope— Italian) at the Cameo-Royal, Charing Cross Road. "The Naked Truth" (Rank—British), co-starring Peter Sellers, has been re-issued on the Third release, and on April 12 "Waltz Of The Toreadors" (Rank—British), Peter Sellers' latest, will be unveiled at the Odeon, Leicester Square.

And that's not all. Peter Sellers is principal guest star in "The Road To Hong Kong" (United Artists—British), due at the Odeon, Marble Arch, today. Much more of this infla-tion and the Sellers' market could go pouff!

HAVING got this off my chest, I'll now get down to my report on West End business, starting with "The Four Horsemen Of The Apocalypse" (MGM—CinemaScope). The film's completely recovered from the harsh knocks given it by the press and, to use racing parlance, is fast coming up on the rails at the Coliseum. Make no mistake, there's magic in the opus's

+

BLC's "H.M.S. Defiant" (CinemaScope), a tough and exciting British period naval melodrama, continues to attract big money to the Odeon, Leicester Square. With so many stars aboard, how could it fail? It'll have "King Of Kings" (MGM—Super Technirama 70) and "It's Trad, Dad!" (BLC—British) up against it when it goes on release, but it'll hold its own -and how!

I CAN'T say that "Twice Round The Daffodils" (Anglo Amalgamated-British) broke records at the Plaza, but it was definitely well received. The "Carry-On" under another name will, I feel sure, gather in the shekels when it visits the suburbs and sticks.

On Thursday, Paramount is reviving "Rear Window," the Alfred Hitchcock thriller co-starring James Stewart and Grace Kelly, at the Plaza. Now that Alfred Hitchcock has achieved the impossible and enticed Princess Grace back to the screen, "Rear Window" should cash in on the publicity.

+

"MOON PILOT" (Disney) is ticking over smoothly at Studio One, Oxford Street. The astronaut romp has been entertaining all classes and ages and seems likely to stay put for some

X CERTIFICATE films, whether they be comedy or melodrama, hold a strong fascination for film fans these days. "Walk On The Wild Side" (BLC), which comes in the latter category, is no exception. It's doing remarkably consis-tent business at the Columbia Theatre, Shaftesbury Avenue.

WARNER-PATHE'S "The Roman Spring Of Mrs. Stone" (British), another X centificate, ends a highly successful run at the Warner

Theatre today. It will be followed by "A Majority Of One" (Warner-Pathe), a U certificate comedy co-starring Alec Guinness and Rosalind Russell.

ON WEDNESDAY, "Flower Drum Song" (Rank-Universal) entered its sixth and final week at the Leicester Square Theatre. The Rodgers and Hammerstein musical's fallen a little short of expectations, but it must have taken some useful money or it wouldn't have stayed this long.

+

20th-FOX'S "The Devil Never Sleeps" (CinemaScope-British) finished up quite well at the Carlton, Haymarket, despite adverse reviews. As already stated, it's been replaced by "The (Twentieth Century-Fox -Millionairess " CinemaScope—British). More about the lastnamed next week.

> + +

THERE has been a very steady demand for "Lover Come Back" (Rank-Universal) at the Odeon, Marble Arch. The frolic not only has star values, but also strong feminine appeal. It makes way for "The Road To Hong Kong" (United Artists-British), and I can't wait to hear what the younger generation thinks of the latest addition to the Bing Crosby-Bob Hope comedy saga.

"OPERATION SNATCH" (Regal—British), the Terry-Thomas World War II romp, unfolded in Gibraltar, opened with a bang at the The week-end takings were the best the hall has had for months and months, and there's no doubt about the film getting the laughs.

+

ANGLO'S British "double bill," "Night Of The Eagle" and "She'll Have To Go," has more than held its own at the London Pavilion.

On Friday, "It's Trad, Dad!" (BLC—British)
moves in. The hot musical's cast list reads like
a tv and disc stars' "Who's Who" and the picture should have no difficulty in hitting the

"THE COMANCHEROS" (Twentieth Century-Fox-CinemaScope) has taken on a fresh lease of life at the Rialto. Real action stuff, the John Wayne western's just the thing for the Coventry Street house, which has a big male following.

> + +

THE NEW bill at the Cinephone, Oxford Street, Gala's "Woman In The Window" (Franco-Italian) and "Ritual Of Love," got away

to a tremendous start. I haven't seen the programme yet, but it's written its own favourable

+ + + COMPTON-CAMEO'S "Last Year In Marien-' (Franco-Italian) goes on coining money at the Cameo-Poly, Regent Street, and it's the same success story in the States. It's unquestionably the freak film of the age.

THE PRESTIGE Continental picture, "La Notte" (United Artists-Italian), has done very well at the Academy, Oxford Street, but is now beginning to fade. It's confidently recommended for genuine art houses.

÷ THE BRITISH X certificate "double bill," "Only Two Can Play" (BLC) and "During One Night" (Gala), is enjoying a golden concurrency at the Continentale, Tottenham Court Road, and the Gala-Royal, Charing Cross Road. It certainly has contrast.

THE BRITISH nudist films are, apparently, seasoned and weatherproof. "Naked As Nature Intended" (Compton-Cameo) is still topping the bill at the Cameo-Moulin, Windmill Street, and "Nudes Of The World" (Miracle) at the Berkeley, Tottenham Court Road, and the Jacey in the Strand. Take your pick, or better still,

THERE is no change on the "hard ticket" front. "West Side Story" (United Artists—Panavision 70), "El Cid" (Rank—Super Technirama 70), "South Pacific" (Twentieth Century-Fox— Todd-AO) and "Ben-Hur" (MGM-Panavision-Camera 65) are bang in the money at the Astoria, Charing Cross Road, the Metropole, Victoria, the Dominion, Tottenham Count Road, and the Royalty, Kingsway, respectively.

On release

NOW FOR the general releases. "Lover Come Back" (Rank-Universal) has completed its London rounds and paid very good dividends. The Doris Day-Rock Hudson comedy attracted all classes.

"GO TO BLAZES" (Warner-Pathe-Cinema-Scope-British) did steady, rather than spectacular, business. Its chance should come now that it's in the long grass.

HGM'S "double bill," "A Thunder Of Drums" (CinemaScope—American) and "The Colossus Of Rhodes" (Supertotalscope—Italian), opened promisingly. It's a cinch for industrial

WARNER-PATHE'S "The Roman Spring Of Mrs. Stone" (British) has been keeping its head well above water, but, despite its big stars, will not break records. It appeals more to the highthan the low-brow.

20TH-FOX'S "The Devil Never Sleeps" (CinemaScope-British) hasn't made much of a stir during its opening week. It got badly beaten up by the press and its recovery will, I fear, be slow.

I THOUGHT "Stork Talk" (Unifilms-British) might have tickled the womenfolk, but I was completely wrong. Re-issue "The Naked Truth" (Rank—British) has been promoted to top and "Stork Talk" relegated to second.

continued on page 22

TERRY-THOMAS • GEORGE SANDERS LIONEL JEFFRIES - JACKIE LANE





A KEEP FILMS PRODUCTION



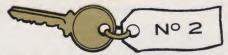
DIRECTED BY ROBERT DAY PRODUCED BY JULES BUCK

ORIGINAL STORY BY PAUL MILLS ADDITIONAL MATERIAL BY

SCREENPLAY BY ALAN HACKI JOHN WARREN AND LEN HEATH











REGAL FILMS INVITES YOU

BOX Nº 1

WHAT A

ADAM FAITH SIDNEY JAMES CAROLE LESLEY BOX Nº 2

PRETTY BOY FLOYD A

JOHN ERICSON

BURT LANCASTER in

VENGEANCE

VALLEY A TECHNICOLOR

ROBERT WALKER, JOANNE DRU

BOX No

A NEW BRITISH COMEDY

TERRY-THOMAS GEORGE SANDERS LIONEL JEFFRIES JACKIE LANE

BOX Nº 6

PARAMOUNT RE-RELEASES

- FANCY PANTS U TECHNICOLOR BOB HOPE . LUCILLE BALL
- THE SAVAGE U- TECHNICOLOR CHARLTON HESTON · SUSAN MORROW
- BOTANY BAY A TECHNICOLOR ALAN LADD . JAMES MASON
- THE GREAT MISSOURI RAID TECHNICOLOR
 WENDELL COREY · MacDONALD CAREY
- PONY EXPRESS UN TECHNICOLOR CHARLTON HESTON · RHONDA FLEMING
- THE TURNING POINT WILLIAM HOLDEN . EDMOND O'BRIEN
- MILITARY POLICEMEN ... BOB HOPE · MICKEY ROONEY
- CASANOVA'S BIG NIGHT TECHNICOLOR
 BOB HOPE · JOAN FONTAINE
- SECRET OF THE INCAS
- TECHNICOLOR
 CHARLTON HESTON · ROBERT YOUNG
- THE COUNTRY GIRL'A BING CROSBY . GRACE KELLY
- HOUDINI · U · TECHNICOLOR TONY CURTIS . JANET LEIGH
- HURRICANE SMITH ... TECHNICOLOR YVONNE DE CARLO JOHN IRELAND

BOX Nº 7

M-G-M RE-RELEASES

BLACKBOARD JUNGLE .x THE WILD NORTH BATTLEGROUND THE TENDER TRAP FASTEST GUN ALIVE JAILHOUSE ROCK .. THE NAKED SPUR ...

BOX Nº 8

DANNY KAYE

WONDER MAN

TECHNICOLOR

THE PRISONER OF ZENDA

STEWART GRANGER · DEBORAH KERR JAMES MASON . TECHNICOLOR

BOX Nº 11

THE PARTY OF THE P

JILL IRELAND · VANDA HUDSON

THE PERSON OF TH

BOX Nº 12

THE FLESH AND THE FIENDS x

JACK THE RIPPER



The CURSE of FRANKENSTEIN

EASTMAN COLOUR PETER CUSHING

MURDER AT SITE 3.

GEOFFREY TOONE

UP THE CREEK ...

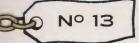
PETER SELLERS

MEN OF SHERWOOD FOREST

DON TAYLOR



REGAL FILMS INTERNATION







INTERNATIONAL TAKE YOUR PICK!

BOX Nº 3

WHAT A

SIDNEY JAMES KENNETH CONNOR SHIRLEY EATON DONALD PLEASENCE BOX Nº 4

THE TREASURE OF

EASTMAN COLOUR & DYALISCOPE

RORY CALHOUN JOHN GREGSON PETER ARNE PATRICIA BREDIN BOX Nº 5

FURY AT SMUGGLERS BAY U

HELLFIRE CLUB A

DYALISCOPE & EASTMAN COLOUR

THE SIEGE OF SIDNEY STREET

BOX Nº 9 CONTINENTAL

ROCCO and HIS BROTHERS x

RIFIFI AND THE WOMEN ..

GIRLS DISAPPEAR .

CALL GIRLS ..

SAMUEL GOLDWYNS REASURE CHEST CONTAINING 8 GREAT PRODUCTIONS

JEAN MAIRE

DANNY KAYE - VIRGINIA MAYO

THE SECR

MARLON SIMMONS

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DANA ANDREWS

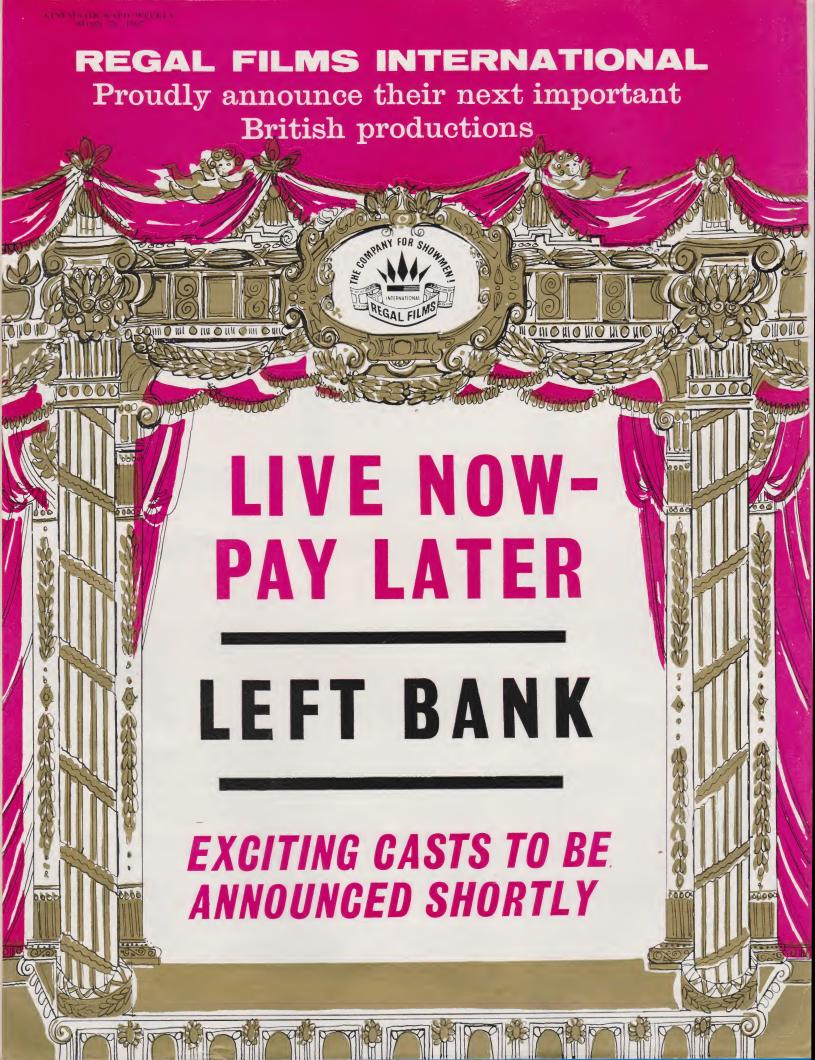
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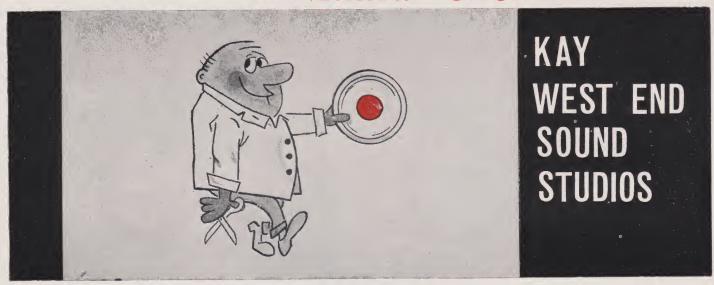
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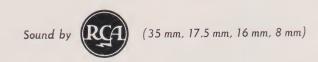
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Sound at Park Royal

NEW DUBBING FACILITIES AVAILABLE FROM RANK

B^{ACK} in the early days of sound, one of the first studios to be wired was Lime Grove.

The equipment was, of course, British Acoustic; in 1931 a young maintenance engineer joined BA and was shortly after appointed sound engineer at Lime Grove. Later he moved with GB News to Denham; today he is in technical charge of a fine new Rank Special Features Division dubbing suite at Park Royal—home of "Look at Life."

Alf Whitcomb and the BA sound equipment are two direct links from the earliest days of sound to a thoroughly modern production unit. The suite is to be available for hire, and in commercial charge is Tony Barrier, formerly of RFD.

A feature of the new suite is its spaciousness. The air-conditioned dubbing theatre measures 38 ft. x 26 ft., big enough to seat 20 in comfort or to house a small orchestra. It is acoustically completely isolated from the rest of the building. In one corner is built a commentator's booth, measuring 11 ft. x 9 ft.—big enough to avoid any "boxiness"—which is again isolated from the theatre. It is equipped for use as a mixing-room if desired.

The eight-way Type 1443 console makes use of edge-type faders, each removable simply by a half-turn on two screw-heads. They are grouped under two group faders, and each is followed

continued on page 4

KINE. STUDIO REVIEW

Supplement to "Kinematograph Weekly"

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The theatre, with Alf Whitcomb at the console



Above: the commentator's room and console. Below: close-up of the eight-way mixing console



SOUND AT PARK ROYAL—continued

by a variable equaliser which provides an unusually wide range of sound quality. There are three peak-reading VI meters, one reading the recording amplifier output, one from the magnetic recorder and one from the photographic recorder.

A Type 1454 compressor/limiter amplifier and a telephone simulator, producing restricted frequency response and amplitude distortion, can be switched in at will.

Amplifiers

All amplifiers are built as interchangeable units. They provide a flat response from 40 c/s to 10 kc/s, they have 500-ohm input and output impedances, and a switchable gain of 20, 30 or 40 db. A built-in test oscillator having fixed frequencies of 100 c/s, one and 8 kc/s, provides for instant checks.

All circuits are connected through a patchbay, which also provides for patching in highpass filters with cut-offs at 80 and 100 c/s. Talk-back equipment provides loud-speaker intercommunication, and a lamp-signalling system provides for commentator's cues. Below the screen is a Westrex footage counter. Microphones are AKG cardioids.

Projection

The projection room is again quite spacious, measuring 26ft. x 13ft. The projector is a GB-Kalee Type 21, with clover-leaf attachment and a xenon lamp, fed from a Westinghouse rectifier. Reproducers—all 35mm.—comprise three GB-Kalee photo-magnetic racks, two with provision for film loops; two pedestal types, one optical and the other optical/magnetic; and a wild loop machine. For tape recording or playoff there are an EMI Type TR51 and a GB-Kalee transportable. There is also an MSS disc recorder.

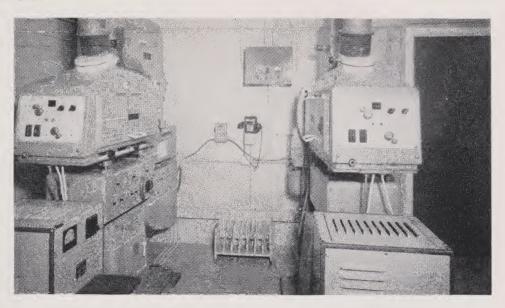
In the recording room there are two magnetic recorder reproducers and a transfer camera. The former comprise a Type 1514 cabinet type recorder and a Type 680 portable recorder. The transfer camera is a GB-Kalee type 706, with amplifier stack; the track is of the familiar four-hump type.

Recordings

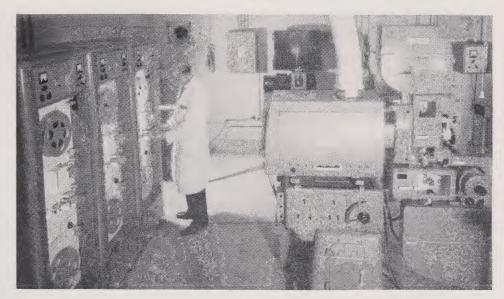
A couple of recordings demonstrated the high quality obtainable. First was—very appropriately—a "Look at Life" showing the production of a disc by pop star Helen Shapiro. Second was a magnificent reproduction of the Hallelujah Chorus, recorded in the Albert Hall, but quite free from the famous echo, thanks to Alf Whitcomb's cunning with cardioid mikes.

Behind the dubbing suite are all the facilities of the "Look at Life" unit. There are three cutting rooms, there is an enormous library of effects and newsreel material. There is a viewing theatre fitted with a pair of GK21 cloverleaf projectors with President arcs. A small silent studio will be completed soon, measuring 30ft. x 18ft., provided with eight 13A lighting points and a 230V three-phase supply for camera drives. Leevers-Rich Syncropulse recording is available.

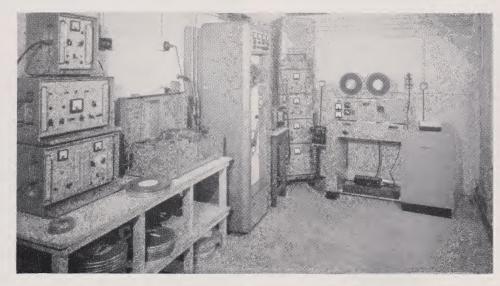
The new suite provides a valuable addition to the facilities of The Rank Organisation.



The viewing theatre projection room, showing two GB-Kalee 21 Clover Leaf projectors



In the dubbing theatre projection room are three Magnetic Optical cabinet reproducers



General view of the recording room showing the full range of equipment

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Streamlining location equipment

by BAYNHAM HONRI, Hon. FBKS, FRPS technical consultant, Film Producers Guild

N the early days of sound recording on location, heavy road vehicles to carry elaborate photographic recording equipment were taken for granted.

Loaded with heavy accumulators, a motoralternator (or converter), bulky amplifiers in racks, a miniature monitor room with a large loudspeaker, miscellaneous cupboards to hold a multitude of impedimenta, the sound recording truck set out on its location trips like a great liner on a cruise.

Slow and stately journeys were made by vehicles which weighed, with equipment, anything up to four tons! I know, because I designed one, which was built for Twickenham Studios by Gurney and Ewer, the coachbuilders. of Ruislip, who subsequently built about 20 vehicles along the same lines for several British studios and film companies.

The huge sound truck was only one part of the location transport column. There were the camera car, lighting generator truck, lamp van. coaches for technicians, prop van, canteen wagon, etc., etc.

Magnetic advent

The inclusion of everything likely to be required for recording in a studio or on location arose from the then current philosophy of using a sound truck for doing both jobs. In Hollywood the sound truck moved about from one stage to another or out on location. Central recording rooms in the studios and floor mixers were the exception rather than the rule.

This situation continued for many years until the advent of magnetic recording on 35-mm. film; but it was the use of synchronous 4-in. tape recording, made possible by the Leevers-Rich synchropulse recording system, which really led up to the introduction of lightweight recording equipment for film location use. This was first used at Ealing Studios just after the war.

Since that time streamlining of location equipment has proceeded at a great pace, with lightweight lamps, lightweight synchronous cameras. personal and directional microphones, zoom lenses, etc.

Merton Park Studios has made a special study of the problems of streamlining location equipment. John Croydon, the managing director. has developed this service to be equally useful for cinema or television film units.

The Merton Park stud of location vehicles comprises three units, the basis of each being a Commer "Walk-Thru" truck which carries a Leevers-Rich recorder and mixer, an Arriflex camera, 35-mm. or 16-mm. (alternatively, Mitchell cameras can be supplied), power equipment for driving both synchronously, camera rostrum and seats for camera and sound crews.

Lightweight shelving has been fitted and there is a place for everything-yet the equipment can be easily removed, and used in a fixed position in a building or on a boat. Lighting is provided from a separate Commer vehicle, carrying a An Arriflex camera mounted on the roof platform of one of Merton Park Studios' mobile units. Mitchell cameras can be used with equal facility. The power equipment drives the camera and the recorder and

mixer synchronously

50A petrol-electric generator, a Colortran converter, eight lightweight Colortran lamps and four pups-plus electricians.

There are three separate units equipped to provide these comprehensive facilities, which can leave the studios at short notice to cover any kind of location shooting assignment capable of being coped with from a public road. If there isn't a road, the equipment can easily be removed to the top of a high building or the top of a mountain, for that matter. All batteries are an extra-lightweight aircraft type. And yet testing, monitoring and synchronising facilities are of a standard capable of turning out first-class feature quality sound and picture.

This streamlined location service doesn't end with the equipment, vehicles and crew, however. If a 35-mm, magnetic or optical master track is required, the sound department at Merton Park Studios can carry out a transfer from the 4-in. tape on the same evening, as soon as the truck returns, or the tape is collected from a London railway station.

The Merton Park location service did not grow in a night. It has been improved in the light of experience in the field, and the variations in the requirements of producers; but it has developed from an original unit of three trucks, to cover all the services I have described, to two more units, each with two vehicles providing the same facilities. The objectives have been quality results, extreme mobility-and

Thus, the film or television producer just has to telephone his particular requirements to Ron Tyler, the location manager at Merton Park, and a fully equipped crew will soon be on the



The interior of one of the mobile units showing the recording gear in operation

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PRODUCTION ROUND-UP

by JOHN CHAMP

THE shoot-it-all-on-location bug is spreading, it seems, for in the last few weeks three films have been in production that have been shot without any filming being done in a studio

Michael Redgrave stars in one of them, the Woodfall production "The Loneliness of the Long Distance Runner," now being made on location in and around London for distribution by the Bryanston Group.

The film, adapted from a short story by Alan Sillitoe, author of "Saturday Night and Sunday Morning," is about the fight of a rebellious Borstal boy against "The Establishment," represented by the governor.

It introduces to the screen Yorkshite-born actor Tom Courtenay, who has been described as a "second Albert Finney."

In "The Loneliness of the Long Distance Runner," which Tony Richardson is producing and directing, Michael Redgrave plays the Borstal governor, Tom Courtenay the rebel.

Down in Sussex, at the old Royal Naval Air Station at Ford, near Arundel, George Maynard is producing "A Prize of Arms" for the Bryanston Group. Again realism is the aim in this drama, which Cliff Owen is directing.

The film stars Stanley Baker, Helmut Schmid

and Tom Bell as a trio of crooks who plan to rob an Army pay office of a quarter of a million pounds

Double team

Husband-and-wife team Andrew and Virginia Stone are also shooting on location, as they have, in fact. for the last 12 years.

The Stones are the couple who not only film on location but also do everything else there. Their creed is never to step into a studio, never to use make-up, generators, post-syncing, back projection, or many of the other aids to easier shooting.

The film they are making for MGM is called "The Password is Courage." It is based on the It is based on the true adventures of Charlie Coward, a Cockney prisoner of war who gave the Germans plenty of headaches during the period he was in cap-

Andrew Stone has written the screenplay and is also directing. Dirk Bogarde has the starring

ELSTREE studios, Val Guest is AT ABPC. following "The Day The Earth Caught Fire" with another drama, "Jigsaw."

This is the police diary of a manhunt, and is being filmed with the complete co-operation of the police at Brighton, where locations are being filmed.

Produced, directed and written by Val Guest, the film has been adapted from the best-selling "Sleep Long My Love," by Hillary novel. Waugh.

It's a detective story without crooks, chases, guns or violence. The tension is built up round the long and patient investigation that follows the discovery of a young unidentified woman's body, with no evidence of cause of death or motive.

Val Guest has a cast headed by Jack Warner, Ronald Lewis and Yolande Donlan and a sur-prising number of "regulars" on his unit list.

These include associate producer Frank Green and lighting cameraman Arthur Grant, both of whom Val Guest recently put under contract. He's also shown his confidence in the technical ability of Geoffrey Tozer by promoting him from assistant to the status of art director on "Jig-Continuity girl Pamela Carlton, make-up artist Tony Sforzini and camera operator Moray Grant are others who have worked on a number of Val Guest productions, and who have been signed up again for this present film.

Also on the floor at the same studio is "The Third Man" tv series, which is being made by Third Man Corporation (UK) for the BBC.

The new series stars Michael Rennie and Jonathan Harris, and has Vernon Burns as executive producer and E. M. Smedley-Aston as producer.

AT SHEPPERTON, Nancy Kwan and Pat Boone star in "The Main Attraction," a story with a circus background, which is being made by Seven Arts Productions for MGM release. Abe Steinberg is producing the film, John Patrick is executive producer and Daniel Petrie is direct-

Also in the cast are Mai Zetterling, Yvonne Mitchell and Kieron Moore.

Director Anthony Kimmins is making, with producer Leslie Gilliat, a screen version of the very successful comedy play "The Amorous Prawn." This was originally written by Kimmins,

who has also done the screenplay.

Among the cast of this British Lion release are Ian Carmichael, Cecil Parker, Joan Greenwood, Dennis Price and Liz Fraser.

Peter Sellers and Richard Attenborough get the starring roles in "Dock Brief," which is being made by producer Dimitri de Grunwald and director James Hill from the John Mortimer play. When released, it will be under the MGM banner.

Executive producer Maurie Suess was expecting to finish shooting this week on "Two Guys Abroad," the comedy thriller which stars George Raft and Maxie Rosenbloom. The film will act as a showcase for a potential tv series in which, if it is made, the stars will appear in roles similar to those in the film.

AT MGM, Bereham Wood, Mark Robson is nearing completion on "Nine Hours to



Discussion between director Anthony Kimmins and star lan Carmichael of the comedy "The Amorous Prawn"

Rama," which 20th Century-Fox will release, and the joint MGM-BBC tv series, "Zero One," continues under the guidance of executive producer Lawrence Bachman.
AT MERTON PARK, producer Jack Green-

wood and director Quentin Lawrence are handling "Playback," another in the Edgar Wallace crime series

AT PINEWOOD, shooting continues on "Dr. No," the Eon production for UA, which is being made from the Ian Fleming novel by producers Harry Saltzman and A. R. Broccoli, and director Terence Young.

AT TWICKENHAM, Chalk Farm and Carlton Hill, various tv commercials and documentaries are in production.

Crews behind the films

PLAY IT COOL Independent Artists for Anglo Amalgamated at Pinewood

Executive producer, Julian Wintle; Director, Michael Winner; Associate producer, Denis Holt; Unit manager, Donald Toms: 1st assistant director, Eric Rattray; 2nd assistant director, Christopher Dryhurst; 3rd assistant director, Ken Softly; Continuity, Splinters Deason; Production secretary, Maureen Hensby; Producer's secretary, Josephine Baker; Lighting cameraman, Reg Wyer; Camera operator, Gerry Turpin: Focus operator, Gerry Anstiss; Clappers/loader, Peter Ewens; Sound mixer, Dudley Messenger: Sound camera operator, Ted Karnon; Boom operator, J. W. N. Daniel; Assistant boom operator, C. McFadden; Sound maintenance, Austin Partridge; Art director, Lionel Couch; Draughtsman, Ted Ambrose: set dresser, Peter Russell; Property buyer, Michael McCarthy; Unit accountant, Paul Hitchcock; Wardrobe master, Jim Donlevy; Wardrobe mistress, Laurel Staffell; Hairdresser, Stella Rivers; Make-up, W. Partleton; Assistant make-up, Basil Newall; Construction manager, Bert Jempson; Publicist, Brian Doyle: Publicity secretary, Julie Leighton-Stills photographer, Harry Editor, Tristam Cones; 1st assistant editor, John Beaton; 2nd assistant editor, M. J. Clifford: Grip, M. Beauchamp; S/by carpenter, W

S/by stagehand, H. Dilly; S/by Donnolly: S/by stagenand, H. Dilly: S/by rigger, G. Chapple; S/by painter, D. Delaney: C/h s/by prop, Dingle Bell; Prop, Tommy Davies; Dressing prop, Eddie Francis; Electrical supervisor, Harold Cooke; C/h electrician, Frank Buck; Electrician, Joe Finn; Electrician, Charlis Continuint Charlie Cantwright.

DOCK BRIEF Anatole De Grunwald for MGM at Shepperton

Producer, Dimitri de Grunwald; Director, James Hill; Production manager, Robert Dearing; Production secretary, Sheila Hawkins; 1st assistant director, Jack Wright; 2nd assistant director, Dennis Robertson; 3rd assistant director, Dennis Robertson; 3rd assistant director, Eamonn Duffy; Lighting cameraman. Edward Scaife; Camera operator, Herbert Smith; Camera focus, Wally Fairweather; Clappers/loader, Michael Drew; Continuity, Jane Buck; Art director, Ray Simms; Assistant art director, Martin Atkinson; Draughtsman, John Siddall; Make-up, Tom Smith; Assistant make-up, Eric Allright; Hairdresser, Sarah Beber; Wardrobe, Jean Fairlie; Editor, Ann Chegwidden; 1st assistant editor, Peter Weatherley; 2nd assistant editor, Patricia Gilbert; Publicist, Victor Betts; Stills photographer, Jack Dooley; Production accountant, John Jenkins;

CREWS BEHIND -continued

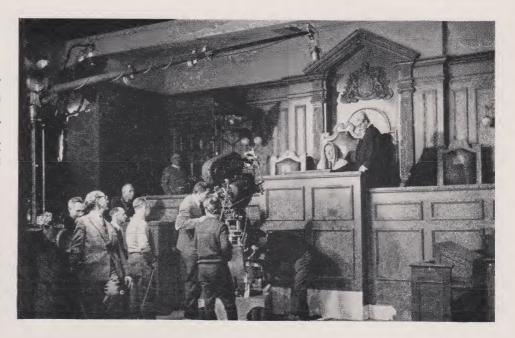
Production buyer, Eric Hillier; Sound mixer, Bert Ross; Boom operator, Ken Reynolds; Sound camera operator, Jack Smart; Sound maintenance, Cliff Sandall; Grip, Albert Lott; S/by carpenter, John Franklyn; S/by stagehand, Frederick Brown; S/by plasterer, Walter Bull; S/by painter, Ernest Piltcher; S/by rigger, Michael Kilgannon; Property Master, Sidney Leggett; Assistant props, Dennis Walters and Joe Cavo; Supervising electrician, Bert Owen; Chargehand electrician, Bert Whitear.

Eon Productions for United Artists at Pinewood

Executive producer, Albert R. Broccoli: Executive producer, Harry Saltzman; Director, Terence Young; Production manager, L. C. Rudkin; 1st assistant director, Clive Reed: 2nd director, David Anderson; 3rd assistant director, John Meadows; Continuity, Helen Whitson; Production secretary, Maureen Whitty; Lighting cameraman, Ted Moore; Camera operator, John Winbolt; Focus, John Shinerock; Clappers Header, Alan, Longs; Sound, mixer Clappers/loader, Alan Jones; Sound mixer, Wally Milner; Boom operator, Don Wortham: Sound camera operator (location only), Stanley Samworth; Sound maintenance, Bob Povey: Make-up, John O'Gorman; Hairdresser, Eileen Warwick; Wardrobe master, John Brady: Wardrobe mistress, Eileen Sullivan; Production accountant, Stanley Sopel; Accountant, Len Chance; Director of publicity, Roy McGregor; Unit publicist, Jean Garioch; Stills, Bert Cann; Art director, Ken Adam; Assistant art director, Syd Cain; Chief draughtsman, Alan Tomkins; Special effects, Frank George: Casting, James Liggat; Editor, Peter Hunt; C/h electrician, R. Blackburn; Electrician, H. Woodley; Electrician, G. George; Electrician, W. Duke: Electrician, J. Lambert; Electrician, G. A. Gowing; Generator operator, J. Dyke; S/by painter, B. Daley; S/by carpenter, H. P. Jackson; S/by stagehand, S. Thawley; S/by grip, R. Hall; S/by rigger, J. Franks; S/by c/h prop, P. E. Weymouth; S/by prop, J. Gaffney; S/by prop, W. D. Lynch; Chief stunt man, Bob Simmons.

DECOY Bertram Ostrer for Britannia/Br. Lion at Shepperton

Producer, B. M. Ostrer; Director, C. M. Pennington-Richards; Production manager, Albert S. Becket; Production secretary, Angela Cockill; Producer's secretary, Betty Botley; 1st assistant director, Colin Brewer; 2nd assistant director, Scott Wodehouse: 3rd assistant director, Barry Langley; Continuity, Pamela Davies; Lighting cameraman, Stan Pavey; Camera operator, Derek Browne; Focus, Ronnie Fox-Rogers; Clappers/loader, Ray Andrew; Sound mixer, George Stephenson; Boom operator, Jack Davies; Sound camera operator, Ernie Webb; Sound maintenance, Fred Stoneham; Make-up artist, Phil Leakey; Hairdresser, R. H. Montsash; Wardrobe mistress, Bridget Sellers: Wardrobe assistant, Ben Foster; Art director, Charles Bishop; Assistant art director, Roy Dorman; Draughtsman, Wallis Smith: Property buyer, Ronald Baker; Publicist, Colin Reid; Stills cameraman, Laurie Ridley; Production accountant, C. H. Wilder; Assistant accountant, Mary Beatty; Editor, Bill Lewthwaite; 1st assistant editor, Michael Rabiger; 2nd assistant editor, A. G. MacDonald; Dubbing editor, Jim Sibley; Unit driver, Douglas Williams; Carpen-F. Howard; Plasterer, S. Cooper: Painter, Richard Furness; Rigger, A. McNeill: Additional unit: Stand by props, A. Butler; Dressing props, J. Feeham.



Lighting cameraman Ted Scaife, with director James Hill (extreme left) have a final check on a scene with Richard Attenborough and Peter Sellers in "Dock Brief

THE AMOROUS PRAWN Covent Garden Films at Shepperton

Producer, Leslie Gilliat; Director, Anthony Kimmins; Production manager, John Pellatt; Production secretary, Doreen Jones; 1st assistant director, Douglas Hermes; 2nd assistant director, Gordon Gilbert; 3rd assistant director, Henry Emery; Continuity, Eileen Head: Director of photography, Wilkie Cooper; Camera operator, Peter Allwork; Focus puller, Gerry Anstiss; Clappers/loader, Peter Ewen; Camera grip, J. Vincent; Art director, Albert Witherick; Assistant art director, William Bennison; Set Pamela Cornell; Scenic artist, dresser, Evans; Property buyer, Percy Godbold; Editor, Thelma Connell; 1st assistant editor, Michael Hart, 2nd assistant editor, Gillian Scott; Dubbing editor, Michael Hart; Publicity director, Edna Tromans; Stills cameraman, Norman Hargood; Publicity secretary, Mary Franks; Sound mixer, Dickie Bird; Boom operator, Ken Ritchie; Sound camera operator, Sandy Fairlie; Sound maintenance, George Widdows; Make-up, George Partleton; Assistant make-up, John Webber; Hairdresser, Eileen Bates; Wardrobe mistress, Bridget Sellars; Wardrobe assistant, Gloria Barnes; Production accountant, Arthur Cleaver; Assistant accountant, Rex Mitchell; Casting director, Paul Sheridan; Technical advisor (drill), Ex-R.S.M. Ronald Brittain; C/h props, Bobby Murrell; Props, Chuck Ferango; S/b carpenter, A. Hunt; S/b Stagehand, D. Burrows; S/b plasterer, S. Castle; S/b painter, L. Marchant; S/b rigger, J. Secker.

TWO GUYS ABROAD

Summit Film Productions at Shepperton

Executive producer, Maurie Suess; Producer, Ian R. Warren; Director, Don Sharp; Production manager, Clifton Brandon; Production secretary, Sheila Neal; 1st assistant director, Frank Hollands; 2nd assistant director, Simon Relph; 3rd assistant director, Barry Langley; Continuity girl, Splinters Deason; Lighting cameraman, Ken Talbot; Camera operator, Derek Browne; Focus puller, Roy Ford; Clappers/loader, Ray Andrew; Stills cameraman, Laurie Ridley; Sound mixer, George Stevenson; Boom operator, Jack Davies;

Sound operator, Ernie Webb; Sound maintenance, Fred Stoneham; Editor, Peter Saunders; Assistant editor, Len Walter; Dubbing editor, Frank Goulden; Art director, Allan Harris; Draughtsman, Nigel Curzon; Property buyer, Michael McCarthy; Make-up artist, Colin Garde; Hairdresser, Barbara Bernard; Wardrobe mistress, Margaret Lewin; Wardrobe assistant, Brian Owen Smith; Unit publicist, Brian Doyle; Publicity secretary, Diana Bristow; Music, Ted Astley; Production accountant, Vickers Stanforth; Gaffer, Frank Robertson; Property man, Tom Finn; Carpenter, P. Body; Painter, H. Montebello; Grip, F. Howard; Rigger, L. Kennedy; Stagehand, A. Armstrong.

JIGSAW Val Guest at ABPC Elstree

Producer/director, Val Guest; Associate producer, Frank Sherwin Green; Production manager, John Comfort; Production secretary, Silin O'Rourke; Producer's secretary, Caroline Dawson; Publicity, Catherine O'Brien, Bill Batchelor; Production accountant, Barry Davis; Assistant accountant, Maureen Newman; 1st assistant director, Roy Baird; 2nd assistant director, John Stoneman, 3rd assistant director, Bernard Williams; Continuity, Pamela Carlton; Lighting cameraman, Arthur Grant: Camera operator, Moray Grant; Camera focus (1), Wally Byatt; Camera focus (2), Robin Higginson: Clappers/ loader, Christopher Sargent: Stills cameraman, Tom Edwards; Sound mixer, Norman Coggs: Boom operator, Tommy Staples; Sound camera operator, H. Raynham; Sound maintenance engineer, J. Lovelock; Art director, Geoffrey Tozer; Assistant art director, Anthony Reading; Scenic artist, Peter Wood; Property buyer, Dudley May; Editor, Bill Lenny; 1st assistant editor, Deveril Goodman; Make-up, Tony Sforzini; Hairdresser, Polly Young; Wardrobe mistress, Molly Arbuthnot; Wardrobe assistant, Rosemary Burrows; Electrical chargehand, Steve Burtles; Property chargehand, John Watling; Props, F. Britton T. Slaymaker; Standby carpenter, G. Halls; Construction carpenter, J. Rudling;

continued on page 14

ILFORD interviews GEOFFREY FAITHFULL



Recently returned from location in Gibraltar on Keep Film Production's 'Operation Snatch', Lighting Cameraman Geoffrey Faithfull was delighted with the wonderful shadow detail in exteriors photographed. 'Under the most contrasty natural lighting in the world,' he recalls 'Ilford FP3 gave superb shadow detail'.

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L14/C/62

TODAY'S LEADER IN PHOTOGRAPHY **LFORD** naturally!

BRIGHTER LAMPS FOR COLOUR FILMING

A N important advance in the construction of filament lamps—particularly those used for colour photography and filming—was announced recently by A. G. Penny, of GEC.

By using a filling of iodine vapour, in place of the usual nitrogen, the lamp may run at a higher colour temperature without blackening of the bulb; the bulb—which must be made of quartz—is much reduced in size.

Mr. Penny was addressing the Kinematograph Group of the RPS. He commenced his paper by comparing the emission of a lamp with the colour sensitivity of the photographic emulsion. Early emulsions had a sensitivity which closely matched the emission of the arc lamp. The introduction of red-sensitive emulsions made it possible to make use of the red and yellow content of the light of a filament lamp, and, with the coming of sound, the arc lamp was superseded in the studio.

The photo-flood brought artificial light within

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Liverpool Echo

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GUL 8666

the reach of the amateur. Basically the photoflood is an over-run filament lamp. The light output of a filament lamp depends on the temperature of the filament; the higher the temperature the greater the output and the higher the proportion of the shorter wave-lengths.

Previously the common denominator to the lamp-maker was the life of the lamp; lamps of different wattages would have equal burning lives only if they were of different colour temperatures. With the arrival of colour it became necessary to develop a range of lamps of different wattages but of the same colour temperature.

At 3,400deg.K. the photo-flood could be operated from the mains, and its short life was no disadvantage to the amateur. The professional preferred a lamp with longer life, and eventually a colour temperature of 3,200deg.K. was arrived at. Such lamps have several times the photographic effectiveness of lamps of lower colour temperatures.

Arc lamps were developed having a spectrum suitable for colour films, capable of operating without undue noise. They became valuable when wide-screen systems demanded the use of very large sets. It became necessary to match the colour of arc and filament lamps by means of colour filters.

Matching

The fluorescent lamp is perfectly satisfactory for commercial visual colour matching, but the peaks in its emission curve make it unsuitable for colour filming.

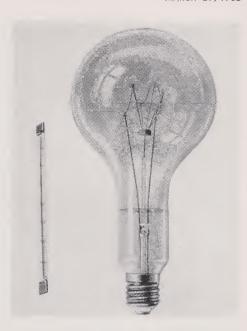
Mr. Penny demonstrated the effect of various types of fluorescent tubes upon a colour chart, showing the wide differences that could occur, particularly with pastel shades. It is also difficult to control the light of a fluorescent tube.

The future development of light sources for the studio lies, thought the lecturer, in the direction of filament lamps rather than discharge lamps. This led to a description of the new development.

All modern lamps are filled with an inert gas to reduce evaporation in the filament—generally nitrogen. A demonstration showed how gas filling at up to atmospheric pressure reduced evaporation and consequent weakening of the filament. However, iodine and other halogen vapours have the further property that, when tungsten evaporated from the filament reaches the glass bulb, it interacts with the vapour to become tungsten iodide, and returns to the filament where it is re-deposited as tungsten.

It is necessary for the process to be effective that the bulb should be maintained at a high temperature; it must be small in size and must be made of quartz. Several types of iodine-filled lamps were shown, which in the bigger sizes had long, straight filaments. A demonstration showed the actual cycle of operation: apparently identical lamps were lit side by side, and both showed a reduction in brightness as platinum evaporated upon the glass, but within a few minutes the iodine-filled lamp had regained its original brightness.

Lamps of this type will, said Mr. Penny, shortly become available at ratings up to 500 watts. Bigger lamps may be developed, and their length will work out at about 1.5kW per foot; the bulb will be very small in diameter.



A mains voltage 1,500W quartz-iodine lamp compared with its conventional equivalent

EQUIPMENT HIRE

MITCHELL R-35 CAMERA with NEW SUPER BALTER 25 mm., 50 mm. and 75 mm. LENS. Also ANGENIEUX 35 mm. and ZOOM LENS. WILD SYNC. or HI-SPEED MOTORS.

AURICON "FILMAGNETIC" 16 mm. CAMERA Model "600 PRO" with BERTHIOT ZOOM 17-70 mm. LENS.

ARRIFLEX 16 mm. CAMERA with BERTHIOT ZOOM 17-70 mm. LENS.

MITCHELL "N.C." & MOY HEAD.

2 "FEARLESS" VELOCILATORS.

3-PORT SUBMARINE (7 ft. x 4 ft.) for underwater camera work.

PERFECTONE 35 mm. magnetic 3 or 4 track STEREO RECORDER (with or without crew) available for Studio or Concert Hall use. This equipment has been used on many large international Productions in 1961, including "Der Rosenkavalier," "Lion of Sparta," "El Cid," etc.

STUDIO FACILITIES

60 x 40 x 25 SOUND STAGE with RCA Magnetic recording.

TANK 25 x 16 x 6 Electrically Heated (can keep 100 deg. fah.).

INSERT STAGE 35 x 17 x 12.

Dressing Rooms, Bathrooms, Canteen, etc.

TRANSFER FACILITIES

Any Permutation 35 mm. Mag., 16 mm. Mag. or $\frac{1}{4}$ in. Tape.

Full Professional Recording Facilities for Music Scoring, Jingles and Wild or Sync. Commentaries.

Commentary Recording Suites, 35 mm., Mag., 16 mm. Mag. or \(\frac{1}{4} \) in. Tape.

Titling and Animation facilities and Equip-

TELEFILM STUDIOS
CHALK FARM GUL 8666

Making commercials for cinema and tv

A LARGE number of commercials familiar to all tv viewers as well as a few made for the cinema, were shown to a BKS meeting by Patrick Matthews, managing director of Guild TV Services. Many producers, he said, were making cinema commercials before the days of commercial television, but a totally different

technique was necessary for the small screen.

In the majority of cases a complete storyboard is supplied by the advertising agency; for this reason Guild TV does not carry script writers on its staff. However, the agencies are beginning to come to the producers for help in their ideas. Mr. Matthews showed a range of commercials, starting with those made strictly to an agency story board, leading up to several made to the ideas of the producer.

Guild TV Services, he said, employed about 130 people. The seven producers have all had practical floor experience; two staff directors are employed-free-lance directors are engaged as required. The company has at its disposal three stages at Barnes and two at Exchange Court, in addition to the facilities of the Merton Park Studio. The viewing theatres at Exchange Court are fitted for closed-circuit viewing.

Other commercials projected demonstrated

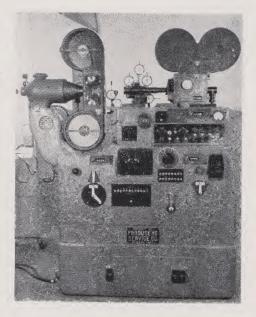
hard-sell and soft-sell-animation-humour, etc. Finally, a series of films was shown demonstrating special effects of a high standard; stopframe animation, photo animation, mixed animation and live-action, split-screen work, etc.

Last came two films illustrating the term "imthe excellent Gillette commercial that has been shown in many cinemas, and a film shot by strapping an Arriflex to Stirling Moss's Cooper travelling at 147 mph.

Replying to a question, Mr. Matthews said that the average time for production of a commercial was three or four weeks, but films had been turned out in 24 hours. On the subject of personnel, a film-trained man, he said, will not be successful unless he understands advertis-

In reply to L. C. Jesty, Mr. Matthews enlarged upon the difference between cinema and tv commercials. On tv you have to play to one person only; in the early days sets were made unnecessarily elaborate for the small screen. Colour television when it comes will give a wonderful chance of securing depth, although few clients were as yet having films made in colour.

Baynham Honri commented on the excessive volume of sound in commercials; Mr. Matthews stated that the ITA had fixed an acceptable



The Acme optical and special effects printer, Model 103, which the Producers Service Co., of Hollywood, manufacturer of the Acme optical printer, has now made generally available in Great Britain and certain other European countries

sound level which he thought all producers now followed.

A vote of thanks to the speaker was proposed by Harry Waxman.

NEW VIEW FOR COLUMBIA

A FEELING of spaciousness and elegance has been created in the redecorated Columbia Private Theatre.

Pale grey to the walls and ceilings gives the illusion of space, and the fitted cherry-red carpet, and the grey leather armchairs with red piping, which have been renovated, provide the

The tiered ceiling has new acoustic tiling, and the tiers, with three troughs of concealed lighting running the full width of the auditorium, are in three shades of grey. This has helped to eliminate a slight reflection from the walls.

The screen has been brought forward and enlarged by 60 per cent. It was necessary to bring it forward because of a beam which prevented expansion in the old position. But with a section of ceiling slope removed at the front of the auditorium, the new screen has retained the original height of 6 ft. 6 in. with extended width.

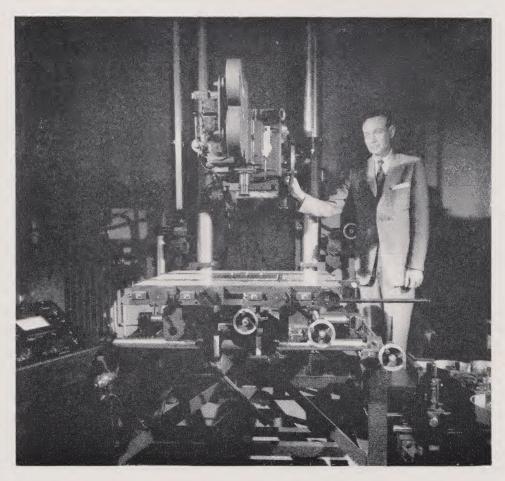
The widths now available are 15 ft. 7 in. for CinemaScope, compared with 12 ft. 6 in. previously; 12 ft. 2 in. for wide-screen, compared with 9 ft. 6 in.; and 9 ft. 4 in. standard, compared with 7 ft. 3 in.

The Harkness screen has a new lightweight frame and new masking. Curtains will be in silver grey satin finish, and will effectively draw attention toward the screen.

New high-intensity Peerless Magnarcs and Westinghouse rectifiers have been installed. Previously the arcs were low-intensity. An average of 26 foot-candles is obtainable, but 18-20 is being used at the moment, and gives a good reserve. The throw is now 34 ft. 6 in., but seating accommodation remains the same at 33.

The Westrex sound system, and the Westar projectors, are unaltered.

The complete installation was carried out by J. Frank Brockliss.



John Oxberry standing beside the Oxberry aerial image optical rostrum camera which has been installed at Guild Television Services

THE GROWING STATUS OF 8-mm. FILMING

THE growing status of the 8-mm. film has been demonstrated by the fact that for the first time the BKS has devoted a meeting to it. The programme was arranged by Bernard Happé. B.Sc., FBKS, of Technicolor, who opened the proceedings, and who confessed himself an 8-mm. enthusiast.

Prints in 8-mm., he said, of good technical quality, will be available at a cost substantially less, in terms of running time, than 16-mm. This fact might, he suggested, make it possible for people to acquire film prints in the same way as they buy gramophone records, not on hire but for their permanent entertainment and instruction

Mr. Happé thought it unlikely that originals for duplication would be photographed in 8-mm.; existing procedures in 35-mm. and 16-mm. will still be used. Technicolor is making 8-mm, prints by the same dye transfer process as for 35-mm. and 16mm., the matrices being reduced directly from the original negative.

He gave the remarkable figure of 400,000 8-mm. projectors in use in this country. In the U.S Technicolor has in operation a chain of amateur processing stations, and a new type of 8-mm. projector has been produced, primarily designed for the amateur who is intimidated by the complexity of existing projectors.

A film illustrating the projector is shown. It is of simple design, and a feature of it is the non-rewind cassette loading, which necessitates no threading; the cassette is simply slipped into the projector and the machine switched on. It has a zoom lens, and may be supplied built into a projection housing giving a 19in. picture.

The Lumina 2 projector was demonstrated by G. B. Smith, of RPI. This again was selfthreading and employed a Truflector lamp.

C. C. Nicholson showed the new Kodak 8 magnetic sound projector, a feature of which was that the picture-sound separation could be varied from 40 to 60 frames pending standard-

many examples showing the various ways of producing 8-mm. prints commercially, discussed by A. F. C. Hirst of Kodak. As good as any was the direct 8-mm. reversal film, but this, of course, could not be copied satisfactorily. Examples of printing methods from 35-mm. and 16-mm, originals confirmed Mr. Hirst's statement, that best results, both as regards steadiness and picture quality, were secured if the reduction to double-8-mm. were delayed until the final operation.

excerpts on 8-mm. from commercially produced films, including films by Halas and Batchelor, John Stewart and Stanley Schofield.

The chairman, R. F. Ebbetts, pointed out that the large audience had been entertained by pictures projected on a perforated screen by a 100 watt lamp.

that, although at the recent SMPTE Convention A. Maurer had spoken on 8-mm. optical sound, the results had not been demonstrated.

Mr. Ebbetts stated that in his opinion the problem of producing multiple 8-mm. magnetic prints had not yet been satisfactorily solved; a multiple electronic printer was not yet available.

Mr. Happé stressed the need for large-scale print production in order to keep the price Technicolor produced four prints side by side on 35-mm, stock, with multiple striping.

A versatile

The last-named machine was used to project

Finally Mr. Happé projected a number of

Replying to a question, Mr. Happé stated

recorder

VERSATILE two-channel tape recorder, A for applications as varied as recording chamber music or the roar of jet engines, is the RE301 which is to be demonstrated by Electronics, Ltd., for the first time at the 1962 International Audio Festival and Fair at the Hotel Russell, London, from April 26 to 29. The RE321, TR52/2 and TR90 professional tape recorders will also be shown.

Apart from formal studio and concert hall recordings, the RE301 is being used increasingly for recording phenomena of a transient nature, as encountered in aircraft noise tests. Developed originally for military purposes, this machine is extremely rugged and is able to run for very lengthy periods without servicing.

The RE321 can be carried quite easily with a shoulder strap, is simple to operate and yet has the high standard of recording demanded by the professional. The machine, the maker claims, is finding increasing usage with the BBC and broadcasting organisations throughout the world for on-the-spot news reporting and sports commentating.

CREWS BEHIND -continued

Standby stagehand. W. Tester; Construction stagehand, T. Wilkie; Standby grips, J. Kirsop: Standby painter, C. Clayton; Standby rigger, D.

THE LONELINESS OF THE LONG DISTANCE RUNNER Woodfall for Bryanston Br. Lion, on location

Producer/director, Tony Richardson; Assistant to producer, Michael Holden; Production supervisor, Leigh Aman; 1st assistant director. Basil Rayburn; 2nd assistant director, Andrew Mollo; Co-2nd assistant director, John Danischewsky; Continuity, Rita Davison; Production secretary, Jane Moscrop; Producer's secretary. Jenny Lawton; Production manager, Bob Sterne; Production assistant, Patrick Boyle; Production accountant, Fred Harding; Assistant accountant, Margery Thomas; Director of photography, Walter Lassally; Camera operator, Desmond Davis; Focus puller, Manny Wynn; Loader/clappers, Ken Goodman; Camera grip, Frank Boston; Sound mixer, Norman Bolland; Boom operator, Tom Buchanan; Sound camera operator, Dereck Leather; Camera maintenance, Robin Gregory; Stills cameraman, Aubrey Dewar; Production designer, Ralph Brinton; Art director, Ted Marshall; Set dresser, Josie Macavin; Publicist, Dora Dobson; Wardrobe designer, Sophie Harris; Wardrobe mistress, Brenda Dabbs: Wardrobe assistant Lily Lynch. designer, Sopine Harris; wardiobe histores, Brenda Dabbs; Wardrobe assistant, Lily Lynch; Make-up artist, Jimmy Evans; Hairdresser, Bobby Smith; Editor, Tony Gibbs; 1st assist-ant editor, Brian Smedley Aston; 2nd assistant

editor, Pamela Milner-Gardner; Dubbing editor, Don Challis; Assistant dubbing editor, Karen Heward; Carpenter, Stan Gale; Property supervisor, Tommy Erley; Chargehand props, Tommy Freehan; Props, Jack Towns; Buyer, Terry Parr; Chargehand electrician, Fred Anderson; 2nd electrician, B. Russell; 3rd electrician, R. Dawson; Generator operator, J. Murphy; Stagehand. Jim Savery; Rigger, Jack Isaac; Painter, George Levens; Lorry driver ("On the Spot"), Joan Millard; Camera car driver ("On the Spot"), Terry Hunter; Unit car driver, Jan Niemczynowicz; Caterer 1, Nicholas Edghill; Caterer 2, William Appleby. Construction crew: Master carpenter, Ernie Blake; Carpenter, Jack O'Boy; Painter, Chriss Burke; Stagehand, John

THE MAIN ATTRACTION Seven Arts for MGM at Shepperton

Executive producer, John Patrick; Producer, Abe Steinberg; Director, Dan Petrie; Production supervisor, Roy Parkinson; Executive producer's secretary, Bettina Dicks; Producer's secretary, Sally Smith; Production secretary, Jill Langley; 1st assistant director, Frank Ernst; 2nd assistant director, Terry Lens; 3rd assistant directors, Michael Meighan, Al Burgess; Con-June Faithfull; Lighting cameraman, Geoff Unsworth; Camera operator, Jack Atcheler; Focus, John Alcott; Clappers/loader, Peter Macdonald; Art director, Bill Hutchinson; Assistant art director, Bob Cartwright; Set dresser, Scott Slimon; Scenic artist, Gilbert Wood; Draughtsman, Jim Sawyer; Property buyer, Sid Palmer; Sound mixer, Buster Ambler; Boom operator, Peter Dukelow; Sound camera operator, Jimmy Dooley; Sound maintenance, Brian Paxton; Stills cameraman, Arthur Evans; Chief make-up, Neville Smallwood; Assistant make-up, Paul Rabiger; Chief hairdresser, Bill Griffiths; Assistant hairdresser, Joyce James; Wardrobe supervisor, Felix Evans; Wardrobe mistress, Evelyn Gibbs; Wardrobe master, Ben Foster; Publicist (American), Grady Johnson; Publicist (English), Jackie Ward: Publicists' secretary, Hilary Hughes; Accountant, Terry Glinwood; Cashier, Gillian Davies; Editor, Geoff Foot; 1st assistant editor, Graham Shipman; 2nd assistant editor, Gerry Arbeid; Casting director, Barry Gray; Choreographer, Lionel Blair; Dialogue director, Jeff Corey; C/hand, electrician, Jack Sullivan; C/hand, props, Ernie Kell; Props, Jimmy James; Carter Charles, Caster Charles, Caster Charles props, Ernie Kell; Props, Jimmy James; Carpenter, E. Pollard; Stagehand, C. McKenzie; Grip, M. Walters; Plasterer, C. Joint; Painter, W. Read; Rigger, T. Hughes; Unit car drivers, Andreas Tsangari, Jack Elliott.

PLAYBACK Anglo Amalgamated at Merton Park

Producer, Jack Greenwood; Director, Quentin Production secretary, Ann Stan-Lawrence: Lawrence; Production secretary, Ann Stan-borough; 1st assistant director, Ted Lewis; 2nd assistant director, Al Burgess; 3rd assistant director, Deh-Ta Hsiung; Continuity, Marjorie Owens; Lighting cameraman, Bert Mason: Camera operator, Cecil Cooney; 1st camera assistant, Alan Rowland; Clappers/loader, Pattrick Davis; Stills, Eddie Orton; Art director, Peter Mullins; Casting director, Ronnie Curtis; Sound recordist, Sid Rider; Boom operator, Tom Otter; Sound camera operator, Robin Clare: Editor, Derek Holding; Make-up, Michael Morris; Wardrobe mistress, Eileen Welch; Hairdresser, Hilda Fox; Chief electrician, Jim Axtell; Floor electrician (i/c), Frank Ives; Property master, Ted Waters; Property buyer, Dennis Griffin; Chargehand props, Barry Stopher; Construction manager, Eddie Turner; Transport, Bill Booth; Unit driver, Arthur Styles; Grips, Bert Habicht.

the basis of every good magnetic recording

ZONASTRIP

Pyral SA Process

ZONAL FILM FACILITIES LTD

Zonal House, Westfields Rd. Acton W.3.

Acorn 6841

EASTMAN DOUBLE-X FILM



EASTMAN DOUBLE-X

PANCHROMATIC NEGATIVE FILM TYPE 5222

- 'Double excellence'—high speed and fine grain.
- Better quality on location.
- More economy on the set.
- Very fine grain.
- Almost as fast as 'Tri-X'. (Daylight ASA 250; Tungsten ASA 200).



KODAK LTD., MOTION PICTURE FILM DIVISION, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

'Eastman' is a registered trade-mark

RENTERS' NEWS

Regal plans big hunt to find and develop new writing talent

BIG PLANS for discovering and encouraging new script writing talent are being considered by Joe Vegoda and Michael Green of Regal Films International.

'A few months ago we put an advertisement in the personal column of the Daily Telegraph inviting script writers to submit their work to us," Vegoda revealed. "We had over a thousand scripts sent in and I am still reading through them. Some are very promising and we are developing certain ideas from them.
"Michael Green and I are discussing at the

moment plans for discovering and encouraging talented script writers and we will announce

them at a future date.

"We are only going in for top pictures," egoda went on. "We are trying to find good Vegoda went on. stories and the best script writers. We try to fit the right writer to the right job: one man may be good at thrillers and another at comedies.

"The story is the thing today. Big star names will not turn a picture with no story into a success; but, on the other hand, a picture with a good story, starring unknowns, can do wonderful business.

Audience identification

"Every Monday I go round cinemas and talk to cinemagoers and ask them the stars they like. Invariably they tell me they don't worry about the stars-it's the story they're interested in."

Vegoda attributes the success of the realistic type of film-such as "Saturday Night and Sunday Morning "- to the fact that picturegoers like to be able to identify themselves with the characters on the screen.

Outlining production plans, Vegoda said the company currently has "Live Now-Pay Later" on the floor at Ardmore. The picture is produced by Jack Hansbury and directed by Jay

Also to be made this year by Regal are "Near the Knuckle," "Bengal Lancers" and "Left and "Left Bank."

Regal's "Operation Snatch," starring Terry-Thomas, George Sanders, Lionel Jeffries and Jackie Lane, opened at the Ritz, Leicester Square, Produced by Jules Buck and Robert Day, "Operation Snatch" last week. directed by Robert Day, "Operation Snatch" will be released on the ABC circuit.

Vegoda also revealed that Regal will handle

Vegoda also revealed that Regal will handle a large programme of re-releases this year.

Regal will re-release Paramount's "Fancy Panis," "The Savage," "Botany Bay," "The Great Missouri Raid," "Pony Express," "The Turning Point," "Military Policeman," "Casanova's Big Night," "Secret of the Incas," "Houdini," "The Country Girl," and "Hurrigane Smith" oane Smith."

MGM re-releases will be "Blackboard Jungle,"
"The Wild North," "Battleground," "The
Tender Trap," "The Fastest Gun Alive," "Jail
House Rock," "The Naked Spur," "Prisoner
of Zenda" and "Vengeance Valley."

Regal is also re-releasing Sam Goldwyn's "Wonder Man," "Hans Christian Andersen," "The Kid From Brooklyn," "Our Very Own,"
"They Got Me Covered," "The Secret Life Of
Walter Mitty," "My Foolish Heart," "Wuthering Heights" and "Guys and Dolls."

Vegoda thinks British film makers have a wonderful opportunity today of selling pictures to other countries. "British people have the respect of the rest of the world and set an example it wants to copy."

On television, Vegoda said he had found in

his trips to the U.S that it had actually helped British pictures there.

"The Americans saw British films on television and found that they were good. Now they are demanding to see them in cinemas. ' for instance, will be released in America. The trend is to good pictures-and they don't care where they come from.'

Declaring his faith in the British cinema industry, Vegoda revealed that when RKO closed down he had the opportunity of going into the supermarket business in a big way. a gamble and stayed in the cinema business and

From a modest beginning in one room in Jermyn Street three years ago, Regal has graduated to success in its Soho Square offices.

"I can't thank the exhibitors enough," said "Throughout the U.K they supported us from the start. And, of course, Michael Green and I have been lucky enough to have a wonderful team spirit in our organisation. But, although we have grown, I still say we are a small company with big ideas!"



"Scooter Commuter," an informative and lighthearted addition to the "Look at Life" series was screened last week before a specially invited audience which included H. M. Palin, the director of the British Cycle and Motor Cycle Industries Association, Henry James, Ministry of Education, and Pat Gregory of the Royal Automobile Club. Representatives of the scooter, trade and local press were also there. L. to r.: Henry James, H. M. Palin, J. A. Barrier, assistant producer "Look at Life," and David Cooper, PR officer British Cycle and Motor Cycle Industries Association

'LOOK AT LIFE' **ENTERS ITS** FOURTH YEAR-

THE Rank Organisation's weekly colour magazine film, "Look at Life," celebrates its third birthday with "The Maple Has New Leaves," dealing with a British family emigrating to Canada. It is the 157th issue. It is the 157th issue.

Since 1959, when the first edition pictured Sir Winston Churchill's holiday painting villa at Marrakesh, Morocco, camera units of the Special Features Division of The Rank Organisation have ranged the world-to Japan, Thailand, India, Pakistan, Brazil, Canada, Bermuda, to all parts of Africa, as well as into every country on the Continent.

"Look at Life" picked two Grand National horses to star in a race-training film—one of them came in first in the race and the other was

Its cameras filmed a comparatively unknown girl singer making a record. The singer-Helen Shapiro.

One of the first issues to make a deep impression was "The Black Arrows," dealing with the RAF's star demonstration squadron. Since then it has turned the cinema spotlight on many sides of Service life. Notable were "Cere-monial Soldier," "Submarine" and "Flight

"Operation Noah's Ark" brought vivid pictures of the rescue of wild life from the Zambesi floods; for "Fish and Ships" a cameraman spent three weeks in a fishing trawler; and a "Look at Life" car, with its own cameraman, drove in the British RAC International Rally.

At home there have been issues dealing with everything from football and tenpin bowling to coffee bars and the changing skyline of London . . . from gliding and fashions to surgery and the work of the WVS.

Cameras were allowed to film the closely guarded Stock Exchange to make the 100th issue, "Shares in Tomorrow."

Today, "Look at Life" is shown in 33 countries, and this number is growing. Produced by ex-newspaper editor George Grafton Green, assisted by Tony Barrier, with Ted Candy as production manager, and with a team of cameramen who for many years filmed for Gaumont-British News and Universal News, the series looks ahead to a fourth year of exciting, on-thespot film-making.

Miracle release

MIRACLE is to release, in the original version, without cuts, "Viridiana," which won the Golden Palm award at Cannes last year.

"Viridiana," directed by Luis Bunuel, will be press shown at the Curzon, Mayfair, during the week commencing April 2 and will open there for an indefinite run on April 6.



REVIEWS

-continued from page 9

Chester's pocket. She's employed by the Leader of the Third Echelon, a group that is out to gain world power by means of rockets. Then follows a flurry to restore Chester's memory and gain the formula, and before it ends Harry and Chester are substituted for apes in a test space flight. At the finish, Harry and Chester share Diane on Plutonius, a planetary Garden of Eden, and, presumably, live happily ever after. happily ever after.

Production.—The picture tries hard to carry on where the last "Road" comedy left off, but, denied the wide screen and colour, let alone a witty script, it's been asked to make up far too much ground. Bing Crosby and Bob Hope work hard as Harry and Chester, but their gagging, dancing and singing belong to a distant era. Joan Collins is quite easy on the eyes as Diane, but Dorothy Lamour, co-star of the previous films, only amears towards the the eyes as Diane, but Dorothy Lamour, co-star of the previous films, only appears towards the finish, and Robert Morley looks as if he has just stepped from a horror comic as the Third Echelon's leader. Guest artist Peter Sellers, who cleverly parodies his role of Indian doctor in "The Millionairess," earns the biggest hand. The others, David Niven, Frank Sinatra and Dean Martin, flash across the screen with the speed, though not the brilliance, of meteors. The settings are bizarre, but even so "The Road to Hong Kong's" paved by good intentions, rather than laughs.

Points of Appeal.—Uninhibited fooling, vintage stars, nostalgia, possible title values.

tage stars, nostalgia, possible title values. colourful backgrounds and U certificate.

13 West Street

BLC. American (A). Featuring Alan Ladd, Dolores Dorn and Rod Steiger. Produced by William Bloom. Directed by Philip Leacock. Screenplay by Bernard C. Schoenfeld and Robert Presnell, Jr. Director of Photography, Charles Lawton, Jr. Music by George Duning. 78 mins. Release May 14, 1962

PATHOLOGICAL melodrama, with a revenge theme. It concerns a brilliant engineer who is beaten up by young hoodlums, but allows his urge for retaliation to become an obsession, and urge for retaliation to become an obsession, and jeopardises his wife's life, as well as his own. The plot doesn't indulge in profound headshrinking, but nevertheless creates many situations that strikingly prove that hate, however justified, can defeat itself. The characters, both young and old, are sharply drawn, the director keeps a firm eye on fundamentals, and the settings are realistic. Reliable "double bill."

Story.—Walt Sherill, an atomic engineer, who has to deliver blue-prints by a certain time, is attacked and badly mauled by well-dressed, but unrecognisable, teenagers. Walt can't think why he should have been assaulted, but while in hospital nursing a broken leg and fractured ribs

hospital nursing a broken leg and fractured ribs swears to settle the account. The facts are given to Detective Sergeant Koleski, a forthright and to Detective Sergeant Koleski, a forthright and conscientious cop, but on leaving hospital Walt demands more action. Walt starts investigating on his own, distresses his wife, Tracey, barks up wrong trees, finds himself in "quod" and is suspended by his employers. Koleski secures Walt's release, but Walt still insists on taking the law into his own hands and suffers another beating. Suicide and murder follow and Tracey is threatened, but Walt ultimately corners Chuck, the wealthy boy gang leader. He almost kills Chuck, but suddenly realises that hate has nearly reduced him to the young hoodlum's mental level.

Production.—The picture clearly hints that Production.—The picture clearly nints that Walt was a victim of circumstances—the delinquents were looking for other game—and the twist gives validity to Walt's inhibition without condoning his drastic measures to remove a hefty chip from his shoulder. Alan Ladd competently handles a difficult chore as Walt, Dolores Dorn is appealing as Tracey, Rod Steiger registers as the patient Koleski, and Michael Callan makes a brief, yet significant, appearance as Chuck, a hoodlum born with a silver spoon in his mouth. The rest also meet demands. The tale briskly unfolds and introduces some lusty cat and mouse —or rather rat—stuff as it heads for a salutary and spectacular climax.

Points of Appea .—Holding story, popular and able cast, wide-awake direction, provocative title, obvious feminine angle and convincing atmos-

Battle in Outer Space

BLC. U.S-Japanese (U). Tohoscope. Photographed in Technicolor. Featuring Ryo Ikebe, Kyoko Anzai and Leonard Stanford. Produced by Tomoyuki Tanaka. Directed by Inoshiro Honda. Screenplay by Shinichi Sekizawa. Director of Photography, Hajime Koizumi. Music by Akira Ifukube. 90 minutes. Release April 16, 1962

SPECTACULAR science-fiction melodrama, an American-Japanese co-production with dubbed English dialogue. Finely photographed in Tohoscope and Technicolor, it tells how the nations of this world unite and repel an invasion by outer space forces who are using the moon as their base. The story doesn't strike an original note and there are no big stars, but ingenious staging and expert camera work enable it to get off the ground and perform many exciting gyrations before the interlopers are inevitably annihilated. Despite an anti-climax, the opus is good "Boys' Own Paper." Acceptable "double Eil"

-It's 1965 and the people on this earth are disturbed by major catastrophes such as train crashes and the collapse of key bridges. The United and it soon becomes clear that mysterious elements are threatening our planet from the elements are threatening our planet from the moon. Two rocketships are launched and make a safe, lunar landing, but a Japanese astronaut, corrupted by the enemy, destroys one. Meanwhile, the rest "case" the joint and discover and demolish the enemy's headquarters. The other rocketship returns to earth and when the depleted foe has its last fling with flying saucers at Mother Earth, ray guns, shrewdly deployed, shatter them.

Production.—The picture's story doesn't shoot a new or strong line from the moon yet lands quite a few thrills, lightly larded by romance, before the curtain drops. Ryo Ikebe, Kyoko Anzai, Leonard Stanford and other obscure Anzar, Leonard Stanford and other obscure Japanese and American players figure in the cast, but it is the technicians rather than the players who put a kick into the proceedings. They could have been shorter, but all the same the overall's lively pocket serial.

Points of Appeal.—"Tomorrow's" tale, adequate acting, clever technical presentation, Tohoscope, Technicolor and U certificate.

Design for Loving

BLC. British (U). Featuring June Thorburn, Pete Murray and Soraya Rafat. Produced by John Ingram. Directed by Godfrey Grayson. Story by Mark Grantham, Director of Photography. Stephen Dade. Musical Director, Bill Le Sage. 68 minutes. Release April 16, 1962

UTILITY comedy, vacillating between a West End fashion house and a beatnik club. It con-cerns a handsome, though scruffy, dauber who,

cerns a handsome, though scruffy, dauber who, thanks to a pretty and sagacious girl, meets with success as a dress designer. The key situations are not only predictable, but presented against tatty backdrops. In short, the show, shop-soiled, would be no great bargain as a gift. Very, very moderate quota "second."

Story.—Lloyd Stanford, a good-looking, though unshaven, artist, sees himself as a new Picasso. His sketches are admired by Barbara Winters, an attractive executive at Vernon's, a top West End dress house, and she persuades her boss to make Lloyd his chief designer. Lloyd leaves Bernie, his slick brassiere manufacturer employer.

but once in his new job allows society women to turn his head. He designs a trousseau for Irene, a foreign princess, but gets involved with her in a beatnik club brawl. When Vernon's sack Lloyd, Bernie tries to cash in and entice him back, but, needless to say, Barbara has the last word.

Production.—The picture has a willing cast, but the players are handicapped by sloppy direc-tion, an inept script and bargain basement stag-ing. June Thorburn has charm as Barbara, and Pete Murray makes the most of his chances as the ill-kempt Lavyd, but neither they nor the supporting team achieve the impossible and get laughs out of the Cinderella in reverse theme. But to be fair, the film has brevity, if not wit.

Points of Appeal.—Title, cast, useful length, quota ticket and U certificate.

LONG SHOTS

-continued from page 5

NATKE has lost one of its key executives by the death on Tuesday of Bill Brown, industrial officer.

He had been with NATKE for 25 years.

Sir Tom O'Brien described Bill as a man of remarkable courage and one of the most brilliant negotiators in the trade union movement.

CONGRATULATIONS to James Saronie, the North Wales exhibitor, who has just celebrated his 90th birthday anniversary.

He was present at last week's meeting of the North Western branch CEA on Friday.

Chairman Ron White said, "We are proud of your association with the branch and hope you will enjoy many more years round this table." J. F. Wood thought that Mr. Saronie must be the oldest exhibitor in the country.

Mr. Saronie is proprietor of the Prestatyn. He gave his first public film show in

January, 1899.

In acknowledging the good wishes of members of the branch he said: "I am glad to be here and to have been associated with the branch from its beginning. I hope I shall be able to attend a little bit longer."

QUITE a number of people in the trade will be acquainted with Liverpool's Lord Mayor-elect, Alderman David John Lewis, who is to be installed in May.

He is an architect, and, through his firm, was at one time associated with Gaumont British and the General Theatre Corporation.

He designed the Rialto, Liverpool, the city's first cinema to be built together with a ballroom, restaurant and a shopping area incorporated in the design.

ON FRIDAY, Ted Jarratt's eldest daughter, Joan, gets spliced. This happy matrimonial news has a touch of the romantic which would not be out of place in a film script.

Joan met her husband-to-be, Alan Digby-Owens, when she was filming in Rhodesia. He was the pilot of the plane used for the shooting. And the couple made their wedding plans as they flew over the Victoria Falls, so Ted informs

Joan was at one time with Eagle-Lion Films, which subsequently became Rank OFD. In recent years she has been a producer's assistant with Associated-Rediffusion.

As her future husband hails from Salisbury, Rhodesia, they plan to live there, and she will continue her association with the industry by joining a local film-producing company. - The





ABC honours its champion

One of the big events of the year for Associated British Cinemas is the annual dinner in honour of the circuit's champion manager. This year Bill Cartlidge, assistant managing director of ABC, was in the chair, when tribute was paid to the new champion, R. J. Parsons, of the ABC, Bristol Road, Birmingham. Among those present were Sir Philip Warter, chairman of ABPC, D. J. Goodlatte, managing director, ABC, Robert Clark, an executive director of ABPC, Jimmy Carreras, Nat Cohen and Stuart Levy. Left. D. J. Goodlatte presents an illuminated address to Mr. Parsons







Bill Cartlidge, R. J. Parsons, D. J. Goodlatte, Sir Philip Warter, A. Dale, Robert Clark; Bill Cartlidge congratulates the circuit's champions; J. H. McDonald, R. J. Parsons, Alex Howie







Above: A. C. Smith, W. R. Barton, J. G. Lindsell, G. Chadwick, E. F. Bailey, K. Frost, C. K. Oakes; circuit supervisors F. C. Cockerill and L. E. Carpenter, with Mr. Parsons and A. Dale; J. F. Verity, J. W. Wilkinson, Mr. Parsons, W. G. Altria, "Kine" editor, D. Jones, J. Macgregor. Below: Sir Philip Warter, D. J. Goodlatte and Bill Cartlidge, with the champion manager and district champions



Production

by JOHN CHAMP

A REMARKABLE way of transferring a onehour play with a confined set and only two characters into a film without writing hardly any new dialogue, or altering the essence of the original, has been achieved by Pierre Rouve, who, apart from his writing, is also known as a producer, art critic and lawyer.

The play, by another lawyer, John Mortimer, is being turned into the film "Dock Brief," by producer Dimitri de Grunwald and director James Hill.

The idea that Rouve, who wrote the screenplay, has come up with is to photograph the lines of thought of the two characters,

Peter Sellers stars as an unsuccessful lawyer defending Richard Attenborough, a successful murderer.

Originally, the action took place between the two in a cell below the courtroom. It was getting them out of the very confined area of that cell that called for ingenuity.

Rouve has solved it this way: When one of his characters delivers a line that in a normally shot film would be a cue for a wavy dissolve and a flashback, Sellers and Attenborough step from the cell into the "flashback."

In one scene, for instance, this trick allows

them—with the aid of a split screen—to watch as interested observers a row between Attenborough and his wife.

In another scene, Sellers decides to rehearse his defence with Attenborough, wearing a towel round his head as a wig, pretending to be a judge.

Obviously this could be shot "straight" with both still in the cell.

But without interrupting action or dialogue, Rouve has them step from the cell to an empty court where the rehearsal, in which everything goes splendidly for advocate and prisoner, is played out.

In this imaginary flash-forward sequence, the prosecution is shaken, the jury is in tears, and the judge, swayed by the advocate's eloquence, directs that the defendant be released.

When it comes to the real thing, of course, things are quite different. Sellers, the great orator of the prison cell, reverts to the bumbling diffident fool in the atmosphere of the court. And his client is found guilty of murder.

In case this might sound too serious an ending for a comedy I should point out that this is not, in fact, the end. I won't give away the pay-off, but will content myself by offering the

PHONE GER: 0831-5

STUDIO FILM
LABORATORIES LTD.

FOR TELEVISION TITLES
TRICK & OPTICAL EFFECTS

71 DEAN ST. LONDON W.1

Peter Sellers is the unsuccessful lawyer defending Richard Attenborough, the successful murderer, in the comedy "Dock Brief," which director James Hill—seen here with the stars—is now making at Shepperton. A new technique for photographing the lines of thought of the two main characters is being used so that the action can be moved from the cell in which the original story was placed

suggestion that the way to sum up the way this film is being presented on the screen might well be, "Stone walls do not a prison make."

+ +

A RAIL mailbag robbery is the subject of Walt Disney's next full-length feature to be filmed in Britain, and on location in France.

It's called "The Horse Without a Head," is about a gang of armed thieves whose daring attempt to rob the Dijon-Paris express is foiled by a bunch of French youngsters, and is based on the novel "A Hundred Million Francs," by Paul Berna. The screenplay has been written by T. E. B. Clarke.

Chalking up his third picture for Walt Disney is director Don Chaffey, who will be at the helm of "The Horse Without a Head."

Location filming on "The Horse Without a

Location filming on "The Horse Without a Head" begins in Paris on April 30, with studio interiors to be filmed at Pinewood. Hugh Attwooll is associate producer for Walt Disney.

SHOOTING NOW-

ABPC, ELSTREE.—"Jigsaw" (Figaro production), producer/director Val Guest. "The Third Man," tv series (Third Man Corp. [UK] for BBC), executive producer Vernon Burns, producer E. M. Smedley-Aston.

SHEPPERTON. — "The Main Attraction" (Seven Arts Productions for MGM), producer Abe Steinberg, exec. producer John Patrick, director Daniel Petrie. "The Amorous Prawn" (Br. Lion), producer Leslie Gilliat, director Anthony Kimmins. "Dock Brief" (Anatole de Grunwald production for MGM), producer Dimitri de Grunwald, director James Hill. "Two Guys Abroad," exec. producer, Maurie Suess, producer Ian Warren, director Don Sharp.

MGM, BOREHAM WOOD. — "Zero One" (MGM/BBC tv series), executive producer Lawrence Bachmann. "Nine Hours to Rama" (Red Lion for 20th-Fox), producer-director Mark Robson.

CHALK FARM. — Television commercials.

TWICKENHAM. — Television commercials and documentaries.

MERTON PARK.—" Playback" (Anglo), producer Jack Greenwood, director Quentin Lawrence. Television commercials and documentaries.

CARLTON HILL. — Television and cinema commercials.

PINEWOOD.—" Dr. No" (Eon for UA), producers Harry Saltzman and A. R. Broccoli, director Terence Young.

BEACONSFIELD. — "This Sporting

BEACONSFIELD. — "This Sporting Life" (Julian Wintle-Leslie Parkyn production for Rank), producer Karel Reisz. director Lindsay Anderson.

ALL LOCATION.—"The Password is Courage" (Andrew and Virginia Stone production for MGM), producer-director Andrew Stone.



exploiting new designs and production techniques animation optical and special effects

Television

-by TONY GRUNER

FOR a long time film companies felt that it was hardly worth the money to buy time on television, bearing in mind the amount of free publicity the BBC and ITV give to new feature releases. Then both the Rank and ABC groups of theatres began exploiting a number of potentially big box-office movies with 60-second, 30-second, and 15-second ty trailers.

The results seemed to prove that the boxoffice potential of a good film might well be enhanced by tv trailers shown a week before general release, particularly when transmitted before, during, or at the end of a particularly popular tv programme.

In the early days the commercials seemed to be cut-down versions of cinema trailers, which added very little to the art of the advertising commercial. ABC produced one of the best for its film "The Rebel," in which Tony Hancock gently guyed Alfred Hitchcock in urging viewers to see his first full-length feature.

Since then, there has been a steady improvement of all tw commercials for film companies, One of the men responsible for this new look is John Simmons, former head of television for the John Hobson agency, who has initiated over 2,000 tv campaigns.

He resigned to set up his own company, Cinevista, and has since been responsible for a number of outstanding tv commercials for The Rank Organisation, as well as other distributors.

He did "The Parent Trap," "In the Dog House," and "All Night Long," and has just completed a script for the new Betty Box-Ralph Thomas comedy, "A Pair of Briefs." Columbia has commissioned him to devise, produce and direct a series of 15- and 60-second prestige commercials for "The Guns of Navarone."

Simmons, a great admirer of the work of Saul Bass, who did the credit titles for "Anatomy of Murder" and "Walk on the Wild Side" among other films, believes that it is possible to produce exciting and original trailers for television that owe little to the cinema trailer.

Keep it short

Not that he is critical of all large-screen trailers. "Many of them are first-class and do a good job of selling the film, but they are of little use when transplanted to a 17-inch tv screen," says Simmons.

"In television you must learn to underwrite and not overwrite. In the case of 'All Night Long,' we used only nine words, apart from the title of the film, to sell our message. In television there is no time for the sameness of some cinema trailers. Just as the campaign for cigarettes shown on ITV all have an individual brand image, so must each film be treated differently."

Simmons works closely with National Screen Service, which has also been responsible for a number of good tv trailers, including that for "The Young Ones."

Costs for the tv trailers vary, but some produced by Simmons have been brought in for under £800. As this is a new departure for the film industry, and there is not a crying demand for original tv trailers throughout Wardour Street, Simmons is not in the class of Saul Bass, who may budget £50,000 for one campaign.

But the word of mouth reputation of his work has got around. He has had discussions with Warner-Pathe, Anglo and British Lion, who are all seeking a new approach in tv concepts for special films which will be released later in the year.

So it begins to appear that the industry can expect a new look for one of the oldest adjuncts to film-making—the trailer.

+ + +

THE third series of Maigret films has begun to get under way with Rupert Davies playing the role of the French super sleuth created by Georges Simenon.

In spite of Maigret's success with British, Australian and Canadian viewers, the series has yet to find favour with the American industry.

One reason appears to be that Maigret, while not strong on violence, has a certain gamy quality to some of his stories. Simenon's frank-speaking characters, who indulge in a iot of illicit sexual activities, are considered to be a little too strong for the U.S industry and its own code of tv conduct.

A RANGE TO REMEMBER

and who could ever forget the excellent taste of TYNEDALE SWEETS OF QUALITY.



MINT IMPERIALS
9d per Packet
24 packets per box

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This completely new range gives . . .

YOUR PATRONS OUTSTANDING QUALITY & GOOD VALUE

YOU BIGGER SALES & EXTRA PROFIT

don't forget to stock up with Tynedale Sweets

TYNEDALE SWEETS OF QUALITY ARE DISTRIBUTED BY WELCH & SONS LTD., TYNEMOUTH, NORTHUMBERLAND

Showmanship

-by FRANK HAZELL

NO ONE would dispute the power of advertising on television, and how, with long-term campaigns, the repetitive nature of a message can overcome the barrier many viewers subconsciously raise to this form of advertising.

But in spite of themselves, viewers react in their purchase of ordinary household goods without knowing their decision has been influenced by the continual drumming home of a message, however annoying it may have been at the time.

Few attempts have been made to use this medium to sell films in the same way. Film advertising on tv must, in a single showing, hit home and hit home hard.

There have been two fine examples recently of how this can be done in the commercials

made for "The Roman Spring of Mrs. Stone," and "All Night Long."

Here the treatment was almost the same as a cinema trailer's, with punchy action and the titles interspersed at key points.

Many viewers must have made a mental note to see the picture and this is where follow-up advertising becomes so important. It must link up with the main message.

This treatment, I think, far outweighs the short, snappy, repetitive flash. But it remains to be proved how long the message can be retained, and what the most effective follow up is.

It's certainly a step forward, for these were action trailers which stood out from all other forms of television advertising.

THE COMPANY OF SHOWMEN

New boy scores first time out

A KICK-OFF in the showmanship field with a fine flourish was made by I. J. Drummond, ABC, Sheffield. It was his first campaign since reporting for training at ABC. It was for "Petticoat Pirates" and he arranged a gala opening with the deputy Lord Mayor and Lady Mayoress, and officers of the Naval Cadet Corps as his main guests.

The navy tie-up was carried still further with an attractive and informative exhibition in the theatre foyers to support naval recruitment. The exhibition included model ships, bunting, signalling equipment and other material used in navigational training.

Free press on the opening and naval display, reckoned in the normal column inch costing, came to around £100, each report having direct reference to the film and theatre. All the other normal showmanship aids were incorporated in the general campaign, which, added together, made a good all round selling unit. Welcome to the ranks Mr. Drummond!

John Mackenzie, Tower, Helensburgh, had a stunt he arranged for "Gorgo" provide a scoop that I am sure he had not anticipated in the planning. On the week prior to playdate John Mackenzie's brother-in-law reported to the local newspapers that he had encountered a large monster on the beach whilst taking his dog for a walk around midnight. His account was so authentic that the local and national press gave it front page mention.

BBC, both television and sound, and ITV also made mention of the "monster." The following

MULTILITE
'GLO-SPOT'
Cinema Torches

Whitgift Street, Croydon, Surrey Croydon 6389

week Mr. Mackenzie sent a letter of "confession" to the press admitting it was a stunt for his programme, and again the result was frontpage headlines. It was showmanship in the grand old tradition—the big bluff, which, because of the business it was connected with, was accepted by the press as a legitimate leg-pull.

Tie-ups with local traders used a "Monster Reductions" slogan and a foyer display had its central motif an aquarium tank containing a model village and lizards, which in comparison to the scale models of houses, took on "Gorgo" size. Traders linked with the film campaign gave various gifts for distribution on opening night.

I think Mr. Mackenzie is safe in claiming that after his various stunts, few in town could have been in doubt as to the Tower's programme.

Silver jubilee

Paul Ratcliffe, Regal, Wembley, searched for members of the audience of the Regal's first show, 25 years ago, He found a couple and they were his guests, together with the Mayor and Mayoress, and other civic dignitaries at a special birthday reception.

George Baker made a personal appearance, and a special display was made of the local newspapers' reporting of the cinema's original opening. The whole theatre was decorated in a gala manner, flowers, bunting and a large silver "25." Press gave good mention of the events and, as Mr. Ratcliffe comments, they left no doubt in their readers' minds that the Regal was still going strong.

B. W. E. Nethercote, Ritz, Balham, mounted a comprehensive campaign for "The Young Ones" concentrating on those channels that would, in fact, appeal to the young ones.

Shop window displays had two main features—the national tie-up with the Milk Marketing Board, "Young Ones Drinka Pinta," and discs

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

S. Murray, Odeon, Accrington.

K. Smith, New Cinerama, Glasgow.

HONORARY LIFE MEMBER

D. G. Adams, Regal, Kirkcaldy, has been enrolled as Life Member No. 391.

which record dealers were only too willing to display in their windows.

Another national tie-up, with Ilford Films, also gained prominence in photographic dealers and chemists, and the book on the life story of the young stars also had its fair share of window space. Theatre displays again made outside tie-ups their main feature, record jackets of the recordings and a display of photographs by Ilford. Milk floats carried the Marketing Board's posters and a photographic contest was also sponsored by Ilford.

This is a picture that was well presold youngsters were anxious to see it. The campaign aimed at blanket coverage with mentions of where and when the film was playing, and was the best platform from which to operate.

Anthony Boot, Regal, Southport, had excellent press with the right saucy slant for "Only Two Can Play." Two competitions were run in local papers and in all over 66 column inches were gained for the film. Shop displays used the book tie-up material and others the title in a variety of permutations.

J. G. Campbell, Regal. Coatbridge, arranged for a full front-page illustration of Cliff Richard with a banner headline "Cliff Richard in Town" to be run by his local paper. This was a most impressive stunt, and the copies ordered by the cinema for distribution to patrons the week prior to playdate were in great demand.

Front page

The idea of newspapers running a special front-page for a film tie-up has been used extensively in London for special premieres, outside of this it does not appear to have been utilised very much. The example shown by Mr. Campbell fully illustrates what an effective form of advertising it can be—the cost does not appear to be exorbitant, and it imparts an importance to the event well outside what a normal full-page advertisement would achieve.

J. R. Harris, Gaumont, Birmingham, made sure that every record dealer and book shop in the city area carried displays for "Paris Blues." A series of personal column advertisements were also used, and I must say I liked those under "Musical Instruments." Here a series of instruments were advertised which led into film and theatre credits.

Book marks and general throwaways were also distributed at libraries and shops. Press generally on the film was well above average.

Patrick O'gan, Regent, Keigney, certainly intended to catch the passers-by with his displays for "Naked as Nature Intended." Apart from a large display of blow-ups from this mudist feature, he used a young lady with a black mask and an oversized fig leaf to draw attention to the film. The leaf was large enough to cover the bikini she was, I hope, wearing, and she could not have looked more appropriate for such a film title.

In campaigns on films like this it's obviously the visuals that count. Mr. O'gan saw that Keigney had quite an eyeful.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ARCHER, D. J., Empire, Coventry: Children's club, Blue Hawaii (2). Abbots, J. W., Regal, Newbury: The Comancheros. Alner, R. M., A/M., White-ladies, Bristol: The Pit and the Pendulum. Adams, H. W., Odeon, Godalming: The Day the Earth Caught Fire, What a Whopper Allan, S. G., Odeon, Motherwell: Look at Life, Nikki, The Devil at 4 O'Clock (3). Askew, Miss M., Odeon, Wembley: The Day the Earth Caught Fire. Archer, P. A., A/M., Odeon, Wolverhampton: Paris Blues. Alexander, R., Odeon, Bilston: House of Wax, Back Street (2).

of Wax, Back Street (2).

BROWN, L. J., Ritz, Felixstowe: The Queen's Guards, Terror of the Tongs (2). Bowden, R. D., ABC, Westover: Public relations, Theatre publicity, Children's club (3). Booty, Miss J. A., Odeon, Faversham: The Marriage-Go-Round, North West Frontier (2). Bishop, D. R., Playhouse, Guildford: Purple Noon. Brookes, E. W., Rex, Farnborough: Nikki. Brown, J. A., Gaumont, Edinburgh: The Day the Earth Caught Fire. Brookes, D. B., A/M., Odeon, Folkestone: The Day the Earth Caught Fire. Beacham, V., Odeon, Herne Bay: Town Without Pity, Room at the Top, On the Fiddle (3). Barstow, D. J., A/M., Gaumont, Portsmouth: The Innocents, Purple Noon (2). Bigwood, G. F., Odeon, Westonsuper-Mare: The Innocents, Best of Enemies (2). Badman, W. G., A/M., Odeon, Sketty: A Taste of Honey. Browne, P. G., Odeon, Edgware Road: The Day the Earth Caught Fire. Bignell, A. W., Odeon, Redhill: In the Doghouse. Burleigh, J. F., A/M., Gaumont, Finchley: Fanny. Berney, N. H., A/M., Gaumont, Watford: The Revolt of the Slaves. Bennett, R. W. G., Gaumont, Nottingham: Look at Life. Birse, H. C., New Victoria, Edinburgh: Look at Life. Browne, J. E., Odeon, Worcester: Look at Life. Browne, J. E., Odeon, Oberby: The Innocents. Bennett, G. W., Odeon, Stafford: In the Doghouse, The Queen's Guards (2). Bint, B., Odeon, Sale: The Hustler. Bishop, D. R., Playhouse, Guildford: Blue Hawaii. Booty, Miss J. A., Odeon, Faversham: Look at Life, The Day the Earth Caught Fire (2).

the Earth Caught Fire (2).

CHAPMAN, T. F., Metropole, Nottingham: Susan Slade. Crawley, V. A. H., Odeon, Sevenoaks: The Frightened City. Cook, R. L., ABC, Swindon: The Errand Boy, Bachelor in Paradise (2). Crane, H. F., Palace, Erdington: Blue Hawaii. Cattell, A. G., ABC. Torquay: Splendour in the Grass. Clarkson, D. H., Theatre Royal, Manchester: The Pit and the Pendulum. Campbell, J. G., Regal, Coatbridge: On Friday at 11, Bachelor in Paradise, Gorgo, Terror of the Tongs (4). Close, C. Cr., Majestic, Leeds: Exodus, The Innocents (2). Crawley, V. A. H., Odeon, Sevenoaks: Blue Hawaii, Town Without Pity, What a Whopper (3). Cooke, R. S., Odeon, Guernsey: The Valiant, Town Without Pity, What a Whopper (3). Cooke, R. S., Odeon, Guernsey: The Valiant, Town Without Pity (2). Connett, F. A., Gaumont, Weymouth: The Hellions, The Devil at 4 O'Clock (2). Carter, E. C., Odeon, Ifford: The Best of Enemies. Calcott, J. J., Gaumont, Putney: The Day the Earth Caught Fire. Cheepen, M., Odeon, Camberwell: The Best of Enemies. Crawshaw, R., Odeon, Taunton: The Sweet Life, Paris Blues, The Magnificent Seven (3). Campbell, H. S., Gaumont, Kings Cross: The Day the Earth Caught Fire, the Comancheros (2). Craig, B. I., Odeon, Cardiff: The Innocents, Nikki (2). Cox, G. A., Odeon, Clacton: Rocco and His Brothers. Coe, D. J., A/M., Odeon, Norwich: The Comancheros, The Innocents. Clock, R. L., Odeon, Middlesbrough: Look at Life. Clark, J. D., Gaumont, South Shields: Paris Blues. Clark, C., Odeon, Sutton Coldfield: Look at Life. Clarke, L. R., Odeon, Sutton Coldfield: Look at Life. Clarke, L. R., Odeon, Hanley: Look at Life. Clarke, L. R., Odeon, Hanley: Look at Life. Clarke, L. R., Odeon, The Wolley Colok (2). Channing, T., Gaumont, Middlesbrough: Look at Life. Clarke, L. R., George's, York: Nikki

DALTON, D., A/M., ABC, Dunstable: Petticoat Pirates, The Young Ones (2). Denyer, D. A., ABC, Portsmouth: The Errand Boy, Bachelor in Paradise, Gorgo, Petticoat Pirates, Breakfast at Tiffany's (5). Downes, R. H., Gaumont, Birkenhead: The Marriage-Go-Round, Blue Jeans, Room at the Tog (3). Doveton, J. D. H., Gaumont, Walham Green: Twist Around the Clock. Ditcham, C. T., Odeon, Kingston: On the Waterfront. Duckworth, A., A/M., Gaumont, Sheffield: Town Without Pity. Dickinson, J. F. C., Odeon, Rochdale: In the Doghouse. Davies, W., Empire, Glossop: The Parent Trap. Donaldson, A. M., Odeon, Greenock, Young at

Heart. Docherty, C., Queen's Hall, Newcastle: Exodus. Dilks, G., A/M., Gaumont, Leicester: Voyage to the Bottom of the Sea, Look at Life (2). Davids, A., Gaumont, Worcester: Look at Life, Francis of Assisi (2).

NIXON, D. K., Odeon, Park Royal: The Hellions, The Best of Enemies (2).

O'NEILL, D. H., Picture House, Leicester: What a

PASS, D. H., Odeon, Dudley: In the Doghouse, Babes in Toyland (2). Pembroke, M., A/M., Odeon, Barking: The Hellions, Parker, E., T/M., Mechanics Hall, Nottingham: In the Doghouse. Palmer, P., Odeon, Haverstock Hill: The Devil at 4 O'Clock. Odeon, Haverstock Hill: The Devil at 4 O'Clock. Parnham, S. E., Odeon, Alfreton: Goodbye Again, The Young Doctors, Mein Kampf, Houdini (4). Pinder, L. E., Odeon, Forest Gate: The Hellions. Prescott, C., Odeon, Bury: Look at Life. Pearman, F. W., Odeon, Balham: In the Doghouse, Look at Life (2). Perkins, S. E., Regal, Farnham: Nikki, Oklahoma (2). Parsons, M. J., Odeon, Shirley: Nikki. Pearce, H. W., Odeon, Boston: In the Doghouse, Back Street (2). Page, L., Odeon, Leicester: Purple Noon. Parrott, R., Odeon, Doncaster: Public relations. Phillips, T., Odeon, Luton: Nikki. Peters, N., Odeon, Uxbridge: Babes in Toyland. Parkin, C. D., Haymarket, Newcastle: The Young Ones.

RONAN, M. J., A/M., Elite, Middlesbrough: Splendour in the Grass, On the Fiddle, Gorgo (3). Roe, J. G., Regal, Bexleyheath: The Errand Boy, The Pit and the Pendulum (2). Ratcliffe, P., Regal, Wembley: Fanny, The Young Ones (2). Ramsden, J. A. E., Gaumont, Nottingham: Paris Blues. Richardson, B. S., Odeon, Erith: In the Doghouse. Reed. C. H., Odeon, Rutherglen: Raising the Wind. Reading, B., A/M., Odeon, Chelmsford: Town Without Pity. Reay, F., Odeon, Sunderland: Nikki. Roberts. R. B., Odeon, Watford: The Devil at 4 O'Clock, Babes in Toyland (2). Robdrup, S., Gaumont, Darlington: David and Goliath, One Hundred and One Dalmatians (2). Roche, R., Eltham Hill: Look at Life. Roles, M. F., Astoria, Glasgow: Nikki, Frankenstein 1970, The Hellions (3). Rudd R. J., Grange, Kilburn: Revolt of the Slaves, Carmen Jones, Carousel (3). Ryder, D. W., Plaza, Camden Town: On the Waterfront.

Plaza, Camden Town: On the Waterfront.

SCOTT-BUCCLEUCH, N., ABC, Carlisle: Stage show, Shepheard, G. H., Odeon, Halifax: Nikki. Smith. K., New Cinerama, Glasgow: The Sundowners. Seaton, E. C., Angel, Islington: The Devil at 4 O'Clock. Sanders. J. V., Odeon, Morecambe: The Hellions. Spurs, R. D., Odeon, Byker: In the Doghouse, The Hellions (2). Searchfield, L. B., Odeon, Southgate: The Best of Enemies, The Devil at 4 O'Clock (2). Sparks, M. J., Villa Cross, Handsworth: Nikki, A Taste of Honey (2). Smith, J. L., Odeon, Loughborough: The Hustler. Saxton, W., Odeon, Chesterfield: South Pacific, Babes in Toyland (2). Smith, B. F., Ambassador, Slough: In the Doghouse. Scardifield, J. A., Odeon, Dover: Francis of Assisi, With a Song In My Heart (2). Sand, H., Odeon, Hendon: The Day the Earth Caught Fire. Smith, A. V., Odeon, Becontree: Look at Life. Stokes, A. F., Gaumont, Leyton: The Naked Edge. Sparrow, D. G., Ritz, Southend: Loof at Life. Scott, J. H., Astoria, Old Kent Road: Look at Life. Sweeney, G., Odeon, Deptford: In the Doghouse, Babes in Toyland, Snow White and the Three Clowns (3). Simpson, A., Gaumont, Ayr: The FBI Story, School for Scoundrels, The Man Who Wagged His Tail (3). Sharpe, G., A/M., Gaumont, Wolverhampton: Stage show, The Hustler (2). Sheppard, H. P., Odeon, Clochester: Town Without Pity, Nikki, The Innocents (3). Skellon, P. E., Odeon, Spalding: In the Doghouse. Sewell, G. E., Odeon, Romford: Babes in Toyland, The Devil at 4 O'Clock, The Day the Earth Caught Fire (3). Symmons. B. E., Odeon, Harrogate: Back Street, Nikki (2). Sprigs, B. S., Odeon, Epsom: In the Doghouse. Salmon, J. B., Langham, Pinner: A Pocketful of Miracles. Sargeant, J., Majestic, Woodford: The Young Ones, Public relations, Children's club (3). Sliman, A. M., ABC, Falkirk: Terror of the Tongs. What a Whopper, The Hustler (3). Sobey, L., ABC, Rochdale: Public relations.

TAYLOR, G. W., Walpole, Ealing: The Devil at 4 O'Clock. Taylor, R. C., ABC, York: Drums For the Queen, Petticoat Pirates (2). Todd, R., Odeon, Blackpool: Public relations. Tompkins, B., Odeon, Mile End: Babes in Toyland. Thompson, J. R., Gaumont, Chelsea: The Devil at 4 O'Clock. Thornton, A. F., Odeon, Burton: The Bravados. Thurman, F. O., Mechanics Hall, Nottingham: Carry on Teacher, Payroll, A Taste of Honey (3).

VERNALL, E. R., Grange, Dagenham: Blue Hawaii, On the Waterfront, Bachelor Flat (3). Vere, F. R., Carlton, Boscombe: Fanny. Vicary, D. W., Odeon, Temple Fortune: The Day the Earth Caught Fire.

Temple Fortune: The Day the Earth Caught Fire.

WILLIAMS, J., Odeon, Shettleston: On the Fiddle, Master of the World (2). Wright, D., Odeon, Ipswich: Look at Life, Nikki (2). Webb, A. C., Odeon, Canterbury: The Best of Enemies, Snow White and the Three Clowns, Town Without Pity (3). Washford, F. A., Gaumont, Watford: On the Waterfront, Carry on Sergeant, Follow a Star (3). Wilmot, G. A., Odeon, Southampton: Theatree publicity. Webb, W. L., Gaumont, Camden Town: The Comancheros, The Devil at 4 O'Clock, The Hellions, The Day the Earth Caught Fire (4). Wood, W. R., Gaumont, Wallasey: A Taste of Honey. Wilkins, L. A., Odeon, Torquay: In the Doghouse, The Day the Earth Caught Fire (2). Wood, R., Gaumont, Dundee: The Parent Trap. Ward, W. J., A/M., Astoria, Glasgow: The Frightened City. Wells, A. A., Odeon, Peckham: Look at Life. Wills, C. B., Gaumont, Lewisham: Nikki, The Innocents (2). Wilkinson, L., Odeon, Nottingham: Francis of Assisi, The Innocents (2). Wall, M. H., ABC, Harrogate: On Friday at 11, Master of the World. The Frightened City, Let's Go (4). Walker, D. M., ABC, Carlisle: Gorgo, Terror of the Tongs, Breakfast at Tiffany's (3). Williams, G., ABC, Chatham: Petticoat Pirates. Whittaker, T., ABC, Wolverhampton: Gorgo. Wisken, H. K. G., A/M., Carlton, Boscombe: Only Two Can Play. Wright, F. A., Regent, Great Yarmouth: Blue Hawaii.

YOUNG, F. C., A/M., Astoria, Brighton: The King and I. Yeoman, B. T., Odeon, Twickenham: Look at Life.

ZAIDNER, S., Odeon, Finchley: The Day the Earth Caught Fire.

'Kine.'-MGM £600 Contest

TREASURE HUNT IN OXFORD

CLEVER TIE-UP with Heinz, the makers of the famous "57 varieties," at a local supermarket, was arranged by L. R. Robbins, manager of the Regal, Oxford, for the showing of "A Thunder of Drums" and "The Colossus of Rhodes."

Customers entering the store were urged by posters not to forget to collect their "double gift "-a jigsaw puzzle and a painting mapwith every tin of baked beans they bought.

And the posters added "Don't forget this double—'A Thunder of Drums' and 'The Colossus of Rhodes'—at the Regal!"

Another part of Mr. Robbins's campaign was a "treasure hunt" in the foyer of the Regalpatrons were invited to find a lucky tin of baked beans and win a food hamper.

A model nativity scene, mounted by R. R. Trevor and his assistant, Mrs. G. B. Harrison, was much admired by those who went to the Capitol, Hanley, to see the religious epic, Ben-Hur.

The Deputy Lord Mayor of Stoke-on-Trent and the Mayor and Mayoress of Newcastleunder-Lyme attended a civic reception for the opening of "Ben-Hur" at the cinema, which was colourfully decorated by flowers and shrubs supplied by the co-operative local parks superintendent.

More Credits

"Spinster"/"A Matter of WHO."—T. Halgarth, Lyric, Wellingborough.
"Morgan the Pirate."—T. Halgarth, Lyric, Wellingborough, B. F. Denning, Plaza, Plymouth.
"Ada."—B. F. Denning, Plaza, Plymouth.
"Murder She Said"/"Honeymon Machine."—N. J. Ward, Gaiety, Birmingham,
"King of Kings."—R. Romaine, ABC, Leeds.
"Ben-Hur."—J. Thompson, Ritz, Keighley; A. Evans, Savoy, South Shields; A. N. Ward, Ritz, Wigan; W. Davany, Ritz, Gateshead.
"Gigi."—R. Romaine, ABC, Leeds; T. J. Griffiths, Forum, Wythenshawe; J. Thompson, Ritz, Keighley.

CEA BRANCH REPORTS

Support for levy exemption limit increase to £300

NORTH-WESTERN.—The branch agreed with the view expressed by J. D. Richards to Manchester Cinematurians that the BFPF levy exemption limit should be increased to £300. Since the present limit was fixed, it was stated, exhibitors' operating costs had increased.

Press advertising.—R. White, who presided, reported that a deputation from the branch had met the general manager and advertising manager of the Liverpool evening newspaper and had asked that the cinema index advertisements be transferred to an entertainments page which would incorporate all forms of entertainment. An entertainments page would have readership value and the cinemas would feed it with suitable editorial material. The general manager and advertising manager explained the difficul-ties that would be involved in meeting the suggested changes. The chairman added: "We are now awaiting their proposals."

Bingo.—On the proposition of J. F. Wood, seconded by A. J. Slade, the meeting confirmed the recommendation of the special meeting of members who operate bingo to set up a bingo

sub-committee.

"Bingo has become quite a big issue and we could not afford the time at our ordinary meetings to deal with all its facets," said the chairman. "Many members are not interested in this subject. The general feeling of the special meeting was that we should form a sub-committee to deal with the ramifications of bingo outside what could satisfactorily be dealt with in the ordinary branch meeting.

Delegates.—A letter from the general secretary stated that as Mr. Godfrey, a past-president of the CEA, was now an ex officio member of the general council, the branch was entitled to elect another delegate. The new delegate will be appointed at the next meeting of the branch.

Discussion.—T. P. Nicol proposed that the agenda for each monthly meeting should include an item for discussion on films on the lines of "What the Film Did for Me." Josh Billings in the KINE., he said, only referred to what was happening in London, but an interchange of opinions at branch meetings could be helpful, particularly to those responsible for to know how particular films were booking, Members would not be asked to divulge

L. Mortimer said: "I think there is merit in the proposal. The only weakness in discussion of that nature is that films might do well in one situation, but not make the same appeal in The technical construction of the films should be left out of the discussion. It could be that a film which has not had a good report in the trade press has done well in certain situations.

It was agreed to put on the agenda for future meetings "An Open Forum on Films."

Gilchrist warns against harmful policy

EDINBURGH.—The Scottish resolution draw-

EDINBURGH.—The Scottish resolution drawing attention to monopolistic tendencies in the industry should be regarded as a fair warning, said Dennis McGee, at the monthly meeting. Perhaps the CEA was not the correct instrument through which to pursue the grievances of the independents against the circuits, he added. But having given notice, as it were, they could now take such other steps as seemed desirable. George Gilchrist, presiding, said that six

months ago he had pointed out that the present set-up in booking and levy distribution would encourage British producers to make only as many films as would fill the circuit datebooks.

He now had confirmation of this. One wellknown group had decided to make only two films instead of the eight it had planned, because

Surely the circuits would rather have eight films to pick from than two? They were harming themselves by their short-sighted policy, he

A. Rockett (CMA): "We have great diffi-culty in finding films for our theatres, too. The whole trouble is that there are too few films."

PRS discount.-Members who had complained about the PRS adding $7\frac{1}{2}$ per cent. to accounts sent after a certain date expressed dissatisfaction when T. G. Salmon reported that Mr. Pinkney had telephoned him to say that he would try to adjust any cases of hardship reported to him.

"There was nothing on the PRS form and there was nothing in the CEA Newsletter this year to say that this charge would be applied," said Derek Cameron. "The PRS have no right

to do it."

Joe Timmons added that exhibitors had only been given a few days in which to complete a

very complex return.

It was agreed that the secretary should again put these points to Mr. Pinkney.

50-mile rickshaw race to boost 'Road' film

TEN teams are to compete in the first-ever London to Brighton Rickshaw Race which will boost the new Bing Crosby-Bob Hope comedy, "The Road to Hong Kong."

Sunday, April 1, is the date when the tenstage rickshaw relay takes place. A pretty Asian girl will be in each rickshaw, and there will be a trophy for the winning team.

The route is 50 miles, so each runner will cover five miles.

At the end of the road, runners and At the end of the road, runners and passengers will be the guests of The Rank Organisation and United Artists at a Chinese dinner, a Hong Kong ball, and a special midnight preview of "The Road to Hong Kong" at Brighton Regent.

PAYVISION DEMONSTRATION

-continued from page 3

Baker Miller and Hannah Fisher are directors. This company is forming an advisory board to help in the preparation and choice of pro-

This advisory board so far includes Larry Adler, Stanley Baker, Edward Choderov, Charles Crichton, Paul Czinner, Johnny Dankworth, Carl Foreman, David Heneker, Nunnally Johnson, Joe Losey, Ethel Linder Reiner, Peter Saunders and Henry Sherek.

At the demonstration, Wellburn Shires, a spokesman for PayVision Ltd., said that, addition to the home market, the export potential was considerable. They anticipated that the initial cost (non-recurring) to a householder would be about £5, and the price of programmes would be around 2s. 6d. Educational programmes might well be free, but the rare, big feature might cost more.

'Carry on Cruising' gets Easter release

EASTER week has been set for the release of the latest Peter Rogers Eastman Color comedy production, "Carry On Cruising." The film will be generally released by Anglo Amalgamated on April 23. The north-west ABC release will be part of a blanket coverage utilising nearly 100 copies of the film.

The London trade show for "Carry On Cruising "will be at Studio One, Oxford Street, on Tuesday, April 9, at 10.30 a.m. On the same day it opens at London's New Victoria.

Supporting it on general release is another of the famous Edgar Wallace thrillers, "The

Released by Anglo Amalgamated, "Seven Keys," the Julian Wintle-Leslie Parkyn produc-tion, will open at the Carlton, Haymarket, London, today.

The general release of "Twice Round the Daffodils" has been set for April 2, on the ABC circuit, commencing north-west London.

The latest Edgar Wallace thriller, "Backfire!." distributed by Anglo, will be generally released on the Rank circuit, north-west London, on April 30.

The Scotland Yard action-thriller "Wings of Death," released by Anglo, will be generally Death," released by Anglo, will be generally released on the ABC circuit, commencing April 30, north-west London,

YOUR FILMS

-continued from page 10

I SAID last week that some of the shine had been rubbed off "The Young Ones" (Warner-Pathe-CinemaScope-British) during its marvellous ABC runs and that it had faltered on the Third.

Since then I've learned that colossal week-end trade has brought the film's average right up. Obviously youngsters can't have too much of Cliff Richard and many have seen the U certificate musical two or three times.

AS FOR "Only Two Can Play" (BLC-British), it has an X certificate, but, no matter, its receipts are considerable even though it was an all-time ABC record-breaker. The Peter Sellers. comedy is, of course, in a class of its own, and the bucket can't be taken to the well too often. It's the exception that proves the rule.

TRADE SHOWS

April 3:

Majority of One (U). Warner-Pathe. Warner Theatre. 10.30 a.m.

April 4:

Moon Pilot. Walt Disney. Studio One. 10.30 a.m.

Son of the Red Pirate (U). Cross-Channel. Anglo Preview Theatre. 10.30 a.m.

April 6:

Sergeants 3. United Artists. Leicester Square Theatre. 10.30 a.m.

LATE EXTRAS (LONDON)

March 29:

Waltz of the Toreadors (X). Rank. Peter 10.30 a.m. and Own Theatre.

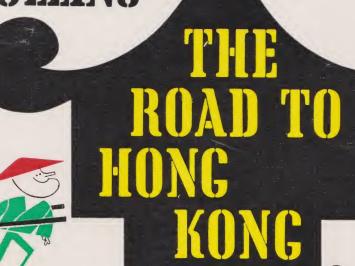
Taxi to Tobruk (U). Miracle. Hardy Kruger. Anglo Preview Theatre. 10.30 a.m.



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tended, readers may use the following service:
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SITUATIONS VACANT

MANAGER/OPERATOR required by independent to assume control of small country cinema in North Wales. Single man preferred. Must have thorough man preferred. Must have thorough experience in operating and able to control small staff. Bookkeeping knowledge not essential. Worthwhile salary and commission for right man. — Please apply by letter in first instance to CAMBRIAN CINEMAS Head Office, Celtic Cinema, ABERYSTWYTH.

ASSISTANT Projectionist required in Private Preview Theatre of West End Television Commercial Production Company.—Write, giving details of age, pany.—Write, giving details of age, experience, and salary required, to O., Box 298, Kinematograph Weekly.

B.B.C. requires Television Production Assistant, Natural History Unit in Bristol to contribute generally to programme formulation and content, assist producers in programme administration and in preparing and mounting productions, including presentation of Studio items, and selection and direction of film sequences. This requires developed visual imagination and ability to translate programme ideas into practical television. Candidates should have a knowledge of Natural History, or a keen and informed interest in it, and some practical experience in film or television. Salary £1,380 (possibly higher if qualifications exceptional) rising by five annual increments to £1,780 maximum per annum. Requests for application forms (enclosing addressed envelope and quoting reference 62,G.121 KW) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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MANAGER/OPERATOR required for South Coast hall.—L., Box 295, Kinematograph Weekly.

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35-MM. Arriflex Camera, four lenses, 2-200 ft. magazines, 1-400 ft. magazine, filters, tripod, battery. £250.—Ring HAM. 4860.

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WANTED, Nife Emergency Battery Lighting. Give full particulars.—E., Box 289, Kinematograph Weekly.

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